

The title "THE INLAND PRINTER" is centered in large, white, sans-serif capital letters. The letters are slightly shadowed, giving them a three-dimensional appearance. The "I" in "INLAND" has a vertical stroke extending upwards, and the "P" in "PRINTER" has a vertical stroke extending downwards.

THE
INLAND
PRINTER

MARCH + 1933

A.C.RANSOM CORPORATION

■ Licensed

Manufacturers of

THE AULT & WIBORG COMPANY OF CANADA, LTD.

.....
Branches at:

BATTLE CREEK, MICHIGAN
89 North Division Street
SAN FRANCISCO, CALIFORNIA
780 Folsom Street
DALLAS, TEXAS . . 1710 Carter Street

.....
Factories at:.....

TORONTO, CANADA, 82-90 Peter Street WINNIPEG, MANITOBA, 179 Bannatyne Avenue East
MONTREAL, QUEBEC, Corner Benoit and Vallee Streets VANCOUVER, B. C., 496 Prior Street

.....



Ludlow Typography

With the Ludlow, a printer has available for job and display composition the best of modern typefaces, as well as a full range of the standbys of traditional design. Note the three-dimensional Umbra and the new Mayfair Cursive here shown, the popular Karnak family, and a few of the numerous versions of Tempo.

But the Ludlow gives the printer not only fine and effective typography. It gives him something of special importance today—the most economical method of setting job and display composition. With the Ludlow the printer cuts costs—not prices.

Information regarding the ways in which you can earn a greater profit with the Ludlow, or complete showings of any Ludlow typefaces, will be gladly sent you on request.

**LUDLOW TYPOGRAPH CO.
2032 Clybourn Avenue, Chicago, Illinois**

UMBRA

48 Point Ludlow No. 34 Umbra

*Mayfair Cursive, a
Boon to advertisers*

36 Point Ludlow 31-MIC Mayfair Cursive

KARNAK IS appropriate

36 Point Ludlow 30-M Karnak Medium

IN MODERN
type layouts

36 Point Ludlow 30-L Karnak Light

*LARGE SHOPS
Demand Truce*

36 Point 28-LI Ludlow Tempo Light Italic

ESTIMATE ON Operating Cost

36 Point 28-MI Ludlow Tempo Medium Italic

COSTS ARE CUT by all-slug system

36 Point 28-BC Ludlow Tempo Bold Condensed

SPECIMENS are reviewed

36 Point Ludlow 28-H Tempo Heavy

KREOLITE

The Floor of Industrial America

THROUGHOUT industrial America, wherever a demand exists for floors that must withstand the maximum of rough use and abuse, regardless of conditions, **Kreolite Wood Blocks** are recognized as the ultimate in toughness, strength, endurance, economy and service.

An outstanding example is found in the country's greatest printing plants where floors are called upon to carry machinery and materials of enormous weight; to stand the tremendous vibration of giant presses running at terrific speeds; to bear strains of ceaseless trucking and to defy even the repeated attacks of molten metal spilled in stereotyping and typecasting.

Representative of the many big printing and publishing organizations using Kreolite Wood Block Floors are:

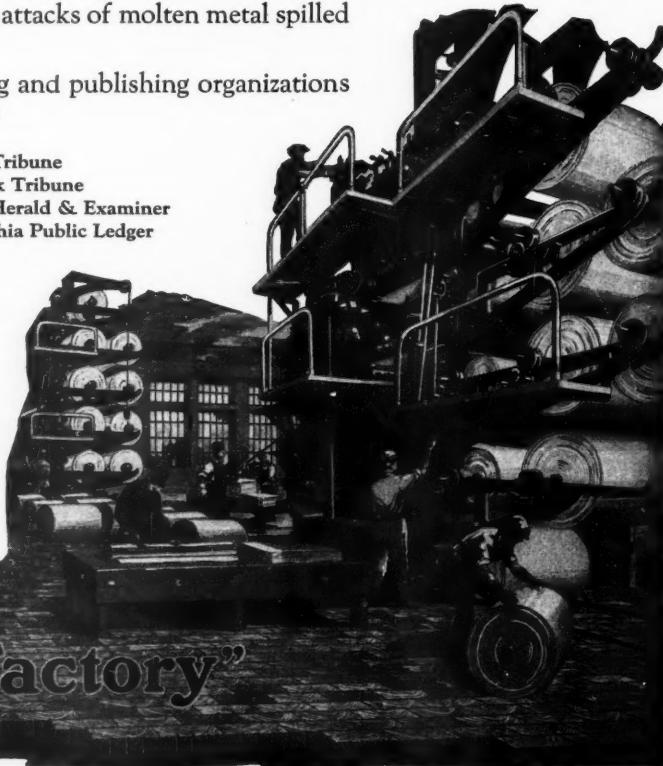
Crowell Publishing Co.
Hearst Publishing Co.
Curtis Publishing Co.
R. R. Donnelley & Sons Co.

Chicago Tribune
New York Tribune
Chicago Herald & Examiner
Philadelphia Public Ledger

Kreolite Engineers will study your needs and make recommendations without any obligation whatever to you.

The Jennison-Wright Co.
Toledo, Ohio

BRANCHES IN ALL LARGE CITIES



Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian, \$4.50 a year; foreign, \$5.00 a year. Entered as second-class matter, June 25, 1885, at the post office at Chicago, Illinois, under Act of March 3, 1879.

D

**FOX RIVER PAPERS ARE SPONSORED BY ONE
OF THE LARGEST RAG CONTENT BOND MILLS
IN THE WORLD . . . OLDEST IN THE WEST**

Dependability

• THE EIGHT ESSENTIALS WHEREIN FOX RIVER BOND PAPERS EXCEL

As **CLEAN** as skill, knowledge and special machinery can make them • **STRONG**—pure rag fibres are the most enduring known • **UNIFORM** because of standard grades and colors, laboratory controlled. **BEAUTIFUL** in color, texture and finish • **PRINTABLE** because the bulk and perfect surface never vary. **DEPENDABLE**—for fifty years made by one of the largest rag bond mills in the world • **CONVENIENT**—amply stocked by leading paper merchants in 63 cities • **ECONOMICAL** in original and printing costs.

THE finest and most modern of equipment, the skill bred of a half-century's experience, the resources of size, the sound policies and high standards that have made this mill one of the world's largest rag content bond manufacturers, assure you not only of a dependable source of supply but of standardized, dependable products. . . . Fox River rag content bond papers, stocked by Fox River merchants—strategically located in 63 cities throughout the United States—are always dependable.

- A folio containing attractive letterheads and unprinted sheets of any Fox River Papers will be sent on request.



FOX RIVER PAPER COMPANY

Originators of Clean Papers of Character • Appleton, Wisconsin

WALL STREET BOND . a paper everlasting

OLD BADGER BOND . the leader of the Big 4 bonds

ENGLISH BOND . the IDEAL bond for lithography

NEW ERA BOND . the outstanding all-purpose paper

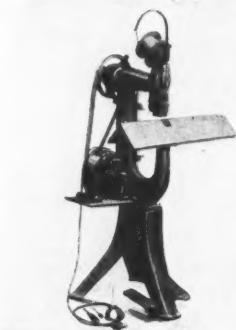
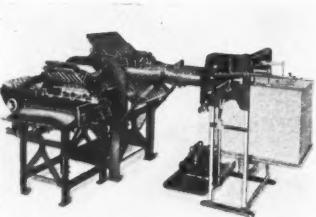
RIGHT OF WAY BOND . an excellent sheet at low cost

OLD BADGER LEDGER . for all your permanent records

CREDIT LEDGER . strong, enduring and economical

BATTLESHIP LEDGER . the great value in its class

Folding.. Stitching.. Punching ... Perforating . . .



...these and other finishing operations add to the cost of the job after it has left the pressroom. It is important to complete them at the lowest cost and in the shortest time. The four machines shown here constitute the most modern, productive, accurate and durable machines for these operations that money can buy. They do their work at the lowest cost per 1000.

MODEL "DOUBLE O" CLEVELAND FOLDER

The Model "Double O" Cleveland Folder will make a greater variety of booklet and mailing folds than any other folder in sheet sizes 4x6" to 22x28". It will fold sheets at the highest speed, and the quality of its work is unsurpassed. *Result—highest quality at lowest cost.*

BOSTON WIRE STITCHER

The No. 2 Boston Stitcher stitches from two sheets up to $\frac{1}{4}$ " thickness, either saddle or flat wired. It uses No. 30 to No. 25 round wire. It operates at speeds up to 250 per minute. Only one adjustment to make. It is the most popular pamphlet stitcher, and operators prefer it because of its narrow head, convenient feeding features, and smooth, quiet running. Girls stitch more booklets per day with less fatigue. *Result—highest quality at lowest cost.*

LATHAM PUNCHING MACHINE

The Latham Monitor Power Punch punches all sizes of round, slot and open holes in sheets of any width. Capacity, up to $\frac{1}{2}$ " of stock depending on quality of paper and type of hole. All standard types and sizes of dies are carried in stock. Special dies made to order. Tabbing, indexing, round corner and multiple hole units are furnished for this machine. No tools used in setting punches. Individual lock-up for each punching unit. Punches cannot slip. All changes made from front of machine. Built to last a life time. *Quality work at lowest cost.*

LATHAM PERFORATOR

The Latham Monitor Extra Heavy, Thick Die, Power Perforator perforates all sizes of sheets up to 28" square. It may be equipped with either strip or sliding gauge. The new glass hard, thick die assures many years of clean-cut perforating. New oversize frame and clutch add to its strength and service. All wearing parts, including die plate, can be replaced in your own plant.

The complete line of

BLISS—LATHAM—BOSTON

Bindery Equipment is now sold and serviced by the Dexter Folder Company

COMPLETE LINE FOR BINDERY

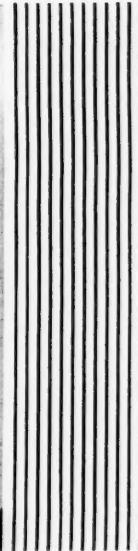
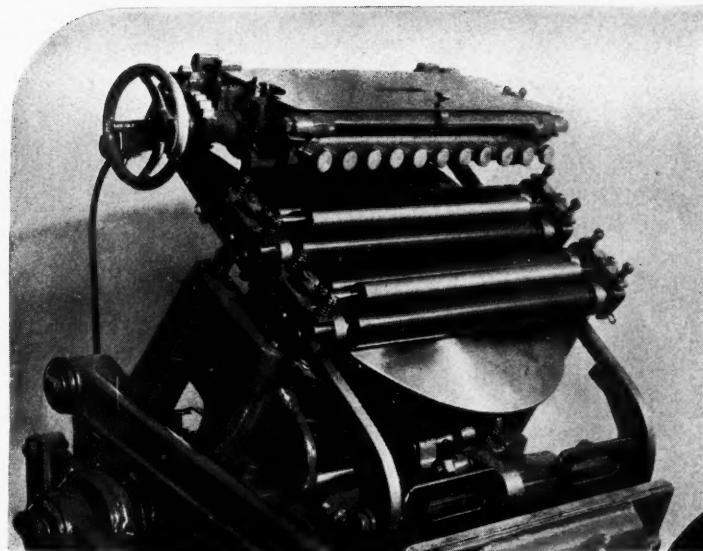
- Dexter Jobbing Folders
- Dexter Double-Sixteen Folders
- Dexter Quadruple Folders
- Dexter Special Folders
- Cross Continuous Folder Feeders
- Cleveland Model "K" Folders
- Cleveland Model "M" Folders
- Cleveland Model "Double O" Folders
- Cleveland Model "O" Folders
- Cleveland Model "B" Folders
- Cleveland Model "E" Folders
- Christensen Stitcher Feeders
- Boston Book Stitchers—
 - $\frac{1}{4}$ " thickness
 - $\frac{1}{2}$ " thickness
 - $\frac{3}{4}$ " full
 - $\frac{3}{4}$ " thickness
- Boston Calendar Stitchers
- Boston Check Book Stitchers
- Boston Multiple Stitchers
- Latham Book Stitchers
- Latham Multiple Head Stitchers
- Latham Perforators: *hand power, foot power or motor driven*
- Latham Punching Machines: *foot power or motor driven*
- Latham, Punching Machine Attachments including tab cutters and round corner cutters
- Latham Round Corner Cutters: *hand power, foot power or motor driven*
- Latham Embossers: *gas and electric*
- Latham Numbering Machines: *foot power or motor driven*
- Latham Special Numbering Machines: *for theatre tickets, insurance policies and other purposes*

Ask for descriptive literature on any or all of these machines

DEXTER FOLDER COMPANY

28 West 23rd Street, New York

CHICAGO : CLEVELAND : PHILADELPHIA : ST. LOUIS : BOSTON : SAN FRANCISCO, H. W. Brinmall Co. : DALLAS, E. G. Myers
TORONTO, Toronto Type Foundry : ATLANTA, Dodson Printers Supply Co.



Better PRESSWORK . . . Faster PRODUCTION . . . AND Lower COSTS . . .

It takes careful management to make a profit under any conditions; today printers demand *and must have* equipment capable of more profitable operation than ever before.

Many printers are finding by experience that on a large share of the work now in their plants, substantial cost-savings are possible with the

NEW C&P 10X15 CRAFTSMAN PRESS WITH C&P RICE AUTOMATIC FEEDER

With its exceptional ink distribution, this press handles at low hour cost many jobs formerly run on larger presses far costlier to operate.

Note the four form rollers, the two vibrators and the new style long fountain with front blade-adjustment. Also the extension roller tracks, fully adjustable to permit rollers picking up any desired quantity of ink.

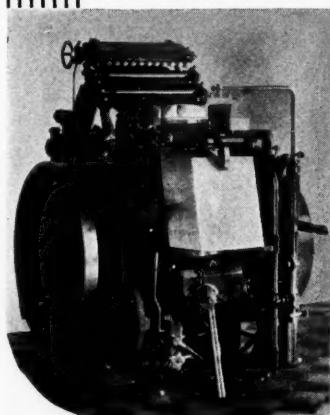
Equally important are the trip trucks on the

two lower form rollers; the controlled motion of the disc that eliminates fountain streaks, and the replaceable *and adjustable* form roller bed tracks that permit varying roller contact on the form to suit each individual job.

Exceptional distribution is accompanied by other features providing better presswork, faster production and lower costs: Quick, accurate handwheel impression control saving makeready time; solid impression; accurate register; handles any stock from onion skin to heavy board, any size from $2\frac{1}{2}'' \times 4''$ up to full press capacity; smooth operation up to 3500 impressions per hour; hand feeding entirely practical on short runs.

Ask any C&P branch display room, or your nearest C&P dealer, to give you a working demonstration of this new press; study its cost-savings for yourself. Or write us for specifications, and find out how little it costs to put this new equipment to work making extra profits in your own plant.

THE CHANDLER & PRICE COMPANY, CLEVELAND
Builders of Printing Machinery for Nearly Fifty Years



PRINTING PRESSES AND PAPER CUTTERS



Leadership!

Based on Satisfaction in the Printshop

"A Cover by Beckett!" Everywhere in the printing world that phrase means prestige, satisfaction, economy. Only through the sustained merit of the product can leadership and reputation be maintained. Buckeye and Beckett Covers have won

and maintained public favor, not because of any claims we make for them, but because in the hands of users they have proven that they are the best values obtainable. Have you sample books? If not, write us, please, on your letterhead.

THE BECKETT PAPER COMPANY

Makers of Good Paper in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY
100 Buckeye Street, Hamilton, Ohio

Please send me immediately a Sample Book of Buckeye Cover,
 Beckett Cover.

Name _____

Firm _____

Street _____ City _____ State _____



Famous Papers

- Buckeye Cover
- Buckeye Custom Cover
- Buckeye Duplex Cover
- Beckett Cover
- Buckeye Text
- Beckett Text
- Beckett Plater Finish Offset

Eliminate Wood in Mounting Cuts

An Exclusive Monotype Feature

The wood-mounted cut is a source of endless trouble and expense. It is difficult and costly to justify in pages and to lock up in forms; its height, size and shape are not alike two days in a row; it adds greatly to the expense of make-ready and press-work. Only printing plants operating Monotypes can apply to both machine-set and hand-set composition the advantages of mounting plates on quads and spacing material, thereby completely eliminating the use of wood in mounting electros and halftones.

Machine-Set Quads are keyboarded and cast with text-matter on the Monotype Typesetting Machine, the space to be occupied by the illustrations being filled with quads of the correct heights for mounting electrotypes and nickelotypes or halftones and zincs.

Hand-Set Quads of all sizes are cast on any of the three Monotype type-casting machines: 4 to 36 point solid, on the Monotype Type-Caster; 6 to 48 point solid, on the Monotype-Thompson Type-Caster; 14 and 18 point solid, and 24 to 72 point cored, on the Monotype Giant Caster.

Leads and Slugs in all sizes from 2 to 12 point are cast on the Monotype Type-&-Rule Caster and on the

Junior Material Maker, and from 1 to 18 point on the Monotype Material Making Machine.

"Precision" Metal Furniture is made on the Monotype Giant Caster—solid, in 14 and 18 point; cored, in 24, 30, 36, 42, 48, 60 and 72 point sizes. All point sizes can be cast to any length desired. No other like material available for use in composing rooms equals Giant Caster furniture in accuracy.

Height of Base Material.—All Monotype Machines can be equipped to cast cut-mounting material of whatever height may be desired to meet the various standards of thickness of unmounted electrotypes and nickelotypes or halftones and zinc etchings.

The Monotype Method of Mounting Cuts is described and illustrated in a booklet which contains much authoritative information on standards of thickness of plates and heights of cut-mounting base. Write for a copy.

LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, Twenty-fourth at Locust Street, Philadelphia, Pa.

This advertisement composed in Monotype Sans Serif Medium Condensed, No. 354, and Sans Serif Extrabold Condensed, No. 333.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Up to Date Efficiency

WEBENDORFER

13 x 19 and 18 x 23

Automatic Offset Jobbers

Designed throughout to meet the trades expectations. Simplicity, Reliability, and unfailing Production permit these presses to set a high standard for earning capacity.

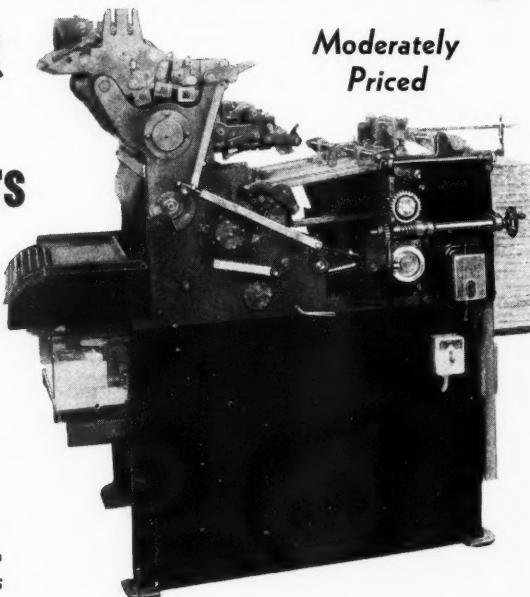
We Also Manufacture

Web-Offset Presses

American Made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years
MOUNT VERNON, NEW YORK, U. S. A.



Moderately
Priced

HANDLING PAPER STOCK EFFICIENTLY



Hamilton Steel Stock Forwarding Trucks promote the greatest efficiency in handling paper stock. This system saves labor, cuts down spoilage, reduces time of handling and your stock is always ready to move to and from the press or bindery at a moment's notice. They speed up the handling of stock before and after printing and reduce the overhead on your paper stock.

These trucks are strong and sturdy and will give unlimited service long after the cost is forgotten. Made of heavy gauge steel, mounted on 4-inch swivel casters.

These trucks are supplied with two platforms, but extra platforms may be had and attached at small extra cost.

Made in two sizes: No. 15047, 20x25½" inside; No. 15048, 26x39" inside; 57¾" high.

Manufactured by

HAMILTON MFG. CO.
TWO RIVERS, WISCONSIN

Eastern Office: Rahway, N. J. • Pacific Coast Branch: 4440 E. 49th St., Los Angeles
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

Popular Staples

OF THE INK SHELF

ipi

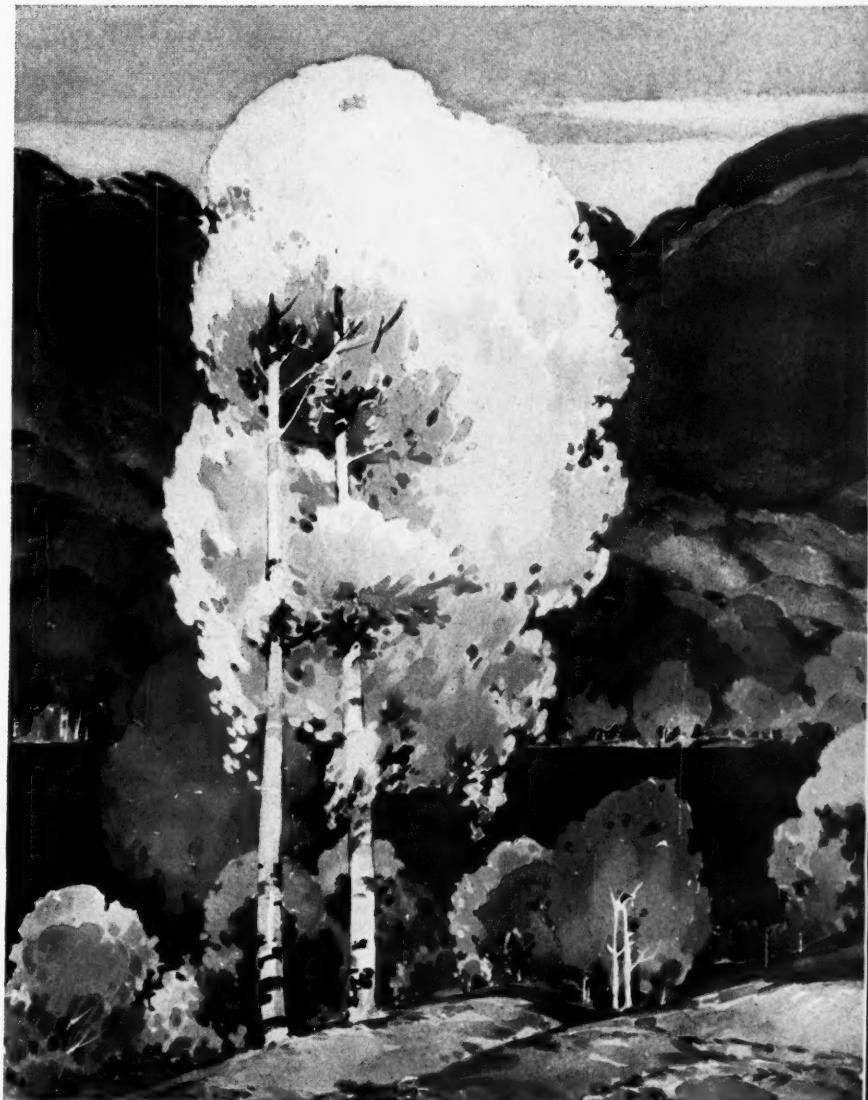
THE grocery store stocks its sugar and salt, the country doctor his quinine and castor oil. Each case typifies a principle—staples suited to the greatest need.

The printing and lithographing business has its staples too, both in paper and ink—items which have a fixed place in regular turnover.

The *ink staples* of the printing establishment symbolize those basic colors most in demand for the straight run of work. These staples are brown, green, purple, blue, red, orange, yellow, and black—well-known hues, healthy, robust color effects possessing the vigor and vitality essential to sales power.

These colors have individual strength and beauty and each may be used in various ways. They can be employed as big attention-getting smashes or beautifully restrained in composite effects by utilizing their lighter values or tints.

They present an avalanche of dazzling color wealth, an inspiring pageantry of beauty and effectiveness. Their individual use is not limited to any specific purpose, yet the character of each has a pointed significance and suggests



INDIVIDUAL BEAUTY, HEALTHY, ROBUST SALES POWER

ipi

Color Pageant

AN INSPIRATION

Your copy will be
sent upon request



an inherent power to produce a particular reaction.

For instance, red proclaims itself the liquid fire of the ink fountain. If you will think of the other colors in terms of an associated thought suggested by their effect on the mind, you will have available a broader conception of the main significance of these popular color staples and their power to establish atmosphere and start trains of thought.

These popular staples are the fundamental tools of the pressman's job. All are intrinsically good, preference being determined by the atmosphere to be expressed, the power to be projected. In the use of these colors there is but one rule to follow—when you use a red, or brown, or a green, for instance, use a good one—one that will be a delight to the eye and an inspiration to the spirit. Half-baked color effects do not justify ink usage.

A valuable aid to the proposition of color vitality is the **ipi** COLOR PAGEANT—an exposition of the effectiveness of staple colors in the various intensities in which they are available. It is a manifestation of color value and beauty—an inspirational display suggesting the significance of individual colors and the atmosphere which associates itself with their use. It is designed to hang on the wall, and is arranged for convenience in color selection and color matching.

This "Pageant" has a thousand uses and is valuable to all individuals identified with the creation of printing or its production, from designer to pressman. It represents a further expression of the interest of this corporation in color accomplishment. It is available to everyone. Write us direct or ask one of our salesmen.

THE INTERNATIONAL PRINTING INK CORPORATION 75 VARICK STREET

Branches in the following cities: Atlanta • Baltimore • Battle Creek • Boston • Buffalo • Chicago • Cincinnati • Cleveland
Dallas • Detroit • Houston • Indianapolis • Kalamazoo • Kansas City • Los Angeles • Milwaukee • Minneapolis
Nashville • New Orleans • New York City • Philadelphia • Richmond • Rochester • St. Louis • St. Paul • San Francisco

INKS FOR ALL PAPERS, ALL PURPOSES, ALL COLOR EFFECTS



● Benny Bear was egotistical as a mere sparring partner, and downright conceited when he became a big-time prize-fighter. But after he won the heavyweight title, he became an incorrigible braggadocio. He scorned anything smaller than an elephant, and treated his fellow-beings with haughty disdain.

"What! No honey?" he thundered at his cringing household servants one morning. "Why don't youse guys keep a supply on hand? Don't tell me you'll get some; I'll get it myself." And out he strode in a high rage to a nearby apiary.

"BEWARE: BEES" warned a sign at the entrance to the apiary. "Humph! I should beware. Insignificant bees," thought Benny. And with a contemptuous swipe he overturned the nearest hive.

The result seemed to Benny like a hundred straight lefts, uppercuts and right hooks delivered at the same instant. He went down for the count in the first round.

despise not LITTLE THINGS

The makers of Hollingsworth Basic Bond will never be guilty of the error that knocked out Benny Bear. In thinking of their product as a composite of little things, they can hardly be contemptuous of details. Consequently, raw materials come from company-owned sources; nothing but clear, sand-filtered water is used; miniature paper machines test each batch of pulp; minute check-ups are made throughout manufacture.

These are all details—little things which the Benny Bears of the world would despise. But together, they account for the consistently high quality of Hollingsworth Basic Bond and its excellent performance. One more detail—moderate price—makes this paper especially suitable for today's work. It comes in twelve fine colors and the new, brilliant white. Mail the coupon below for a free copy of "One Hundred Years."

Hollingsworth BASIC BOND

A helpful BOOK

"One Hundred Years" contains many interesting designs for letterheads and business forms, and some useful information about bond paper printing. If you do not have a copy, the coupon will bring one free.



FREE to PRINTERS

HOLLINGSWORTH & WHITNEY COMPANY
Dept. 107, 140 Federal Street, Boston, Mass.

Please send me a free copy of the portfolio,
"One Hundred Years."

NAME _____

COMPANY _____

ADDRESS _____

(PLEASE ATTACH TO YOUR BUSINESS LETTERHEAD)

Announcing...

that the T.W. & C.B. SHERIDAN CO. have acquired all rights, titles, interests in machines formerly manufactured by George Juengst & Sons and American Assembling Machine Co. With these additions, the

T.W. & C.B. SHERIDAN CO.

Now offer the best and most Complete Line of Bookbinding Machinery in the world

For the Magazine Binder

The Sheridan Gathering Machines
The Sheridan Single and Double Stitchers
The Sheridan Continuous Coverer
The Sheridan Small Stitcher-Coverer
The Sheridan Continuous Binder
The Juengst Gatherer
The Juengst Stitcher
The Juengst Coverer
The Juengst Binder
The American Assembling Machine Co. Gatherer
The American Assembling Machine Co. Stitchers
The American Assembling Machine Co. Straight Line Coverer
The American Assembling Machine Co. Straight Line Binder
The Rowe Trimmer
A complete line of Cover Feeders

For the Edition Binder

The Sheridan Gatherer
The Sheridan Wire Stitcher
The Rowe Trimmer
The Sheridan Continuous Smasher
The Sheridan Rounder and Backer
The Sheridan Straight Line Rounder and Backer
The Sheridan Backliner with Headbanding Attachment
The Murray Backliner with Headbanding Attachment
The Sheridan Continuous Casemaker
The Sheridan Stampers, Inkers and Smashers
The Sheridan Cutting Machines

• •

T.W. & C.B. SHERIDAN CO.

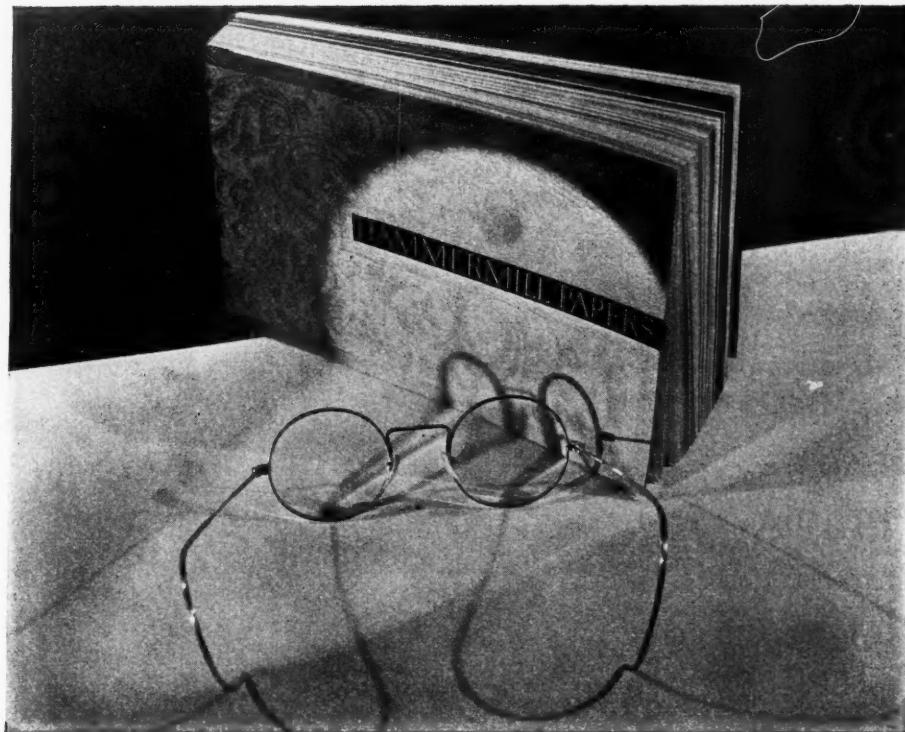
135 Lafayette Street, NEW YORK

550 South Clark Street
CHICAGO

183 Essex Street
BOSTON

48 Gray's Inn Road
LONDON W.C. 1

WORKS: Champlain, N.Y., and Easton, Pa.



Select Paper With Both Eyes Open

Help Your Customers Do This

WHEN a man shuts one eye, he finds it hard to judge distance and position and is very apt to stumble and fall. It is just as hazardous to select paper with an eye on price alone. Ask your customers to use both eyes and to see price *and value*.

When you show the Hammermill Comprehensive Sample Book to a customer, you visualize a large part of his paper requirements, (three jobs out of five) and you give him a clear close-up view of dependable quality, satisfaction, service, price and value in the paper he should use.

The Hammermill Comprehensive Sample Book should be at your hand, in your desk or in your sample case. It is a pair of glasses for the customer who has lost sight of the real issue and gone cross-eyed with competitive prices.

HAMMERMILL COMPREHENSIVE SAMPLE BOOK

HAMMERMILL PAPER COMPANY, Erie, Pa.

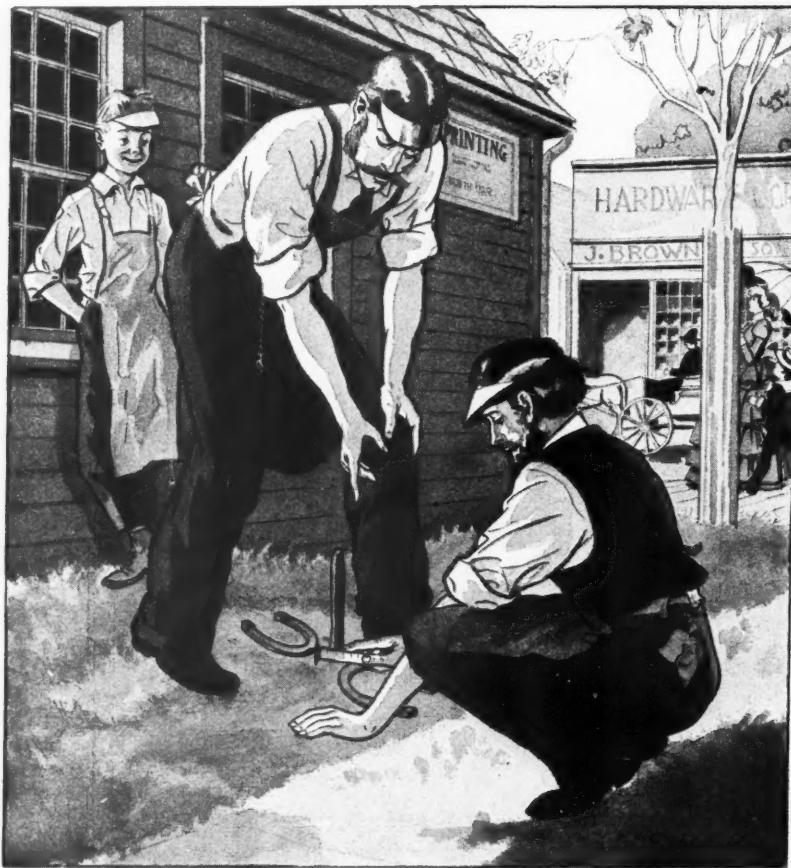
I. P.

I do not have a copy of the Hammermill Comprehensive Sample Book.
Please send me one.

I have a copy of the Comprehensive Sample Book. Please send me
"Making Profit With The Comprehensive Sample Book."

NAME _____

ADDRESS _____



CHAMPIONS

Research, integrity, fair dealing and a study of the customer's requirements, with a sincere effort to meet them, make champions in industry.

Research is vital both to the customer and the manufacturer. Ideal maintains a research department second to none in the roller field, working in conjunction with the research divisions of several large industrial units creating and manufacturing material for use in printers' rollers. This combination has improved old products and developed many new ones, in addition to cooperating with the printer in the solution of his individual problems.

The various types of rollers developed include rollers to withstand high temperatures, high speeds, special inks; rollers extremely hard or as soft as gelatin; rollers

of natural rubber, of synthetic rubber, of synthetic resins, of vulcanized oils—in fact, rollers to fit any known condition in a printing plant.

Ideal Rollers are champions because here manufacturing exactness and knowledge of new materials produce a finished product so close to perfection that when placed in service there can be but one result—complete satisfaction.

The importance of trouble-free rollers in helping to hold production costs to a minimum cannot be over-emphasized, since delays in press running time cut deeply into profits. Perhaps this is the vital spot that not only has been affecting the profits on jobs in hand but also has proved a barrier to close estimates on work necessitating highly competitive figures.

Your plant should be Ideal Roller equipped now. An Ideal Roller engineer, in your locality, will study your individual requirements; this entails no obligation.

IDEAL ROLLER & MANUFACTURING COMPANY

2512 West 24th Street, Chicago

22nd Street and 39th Avenue, Long Island City, New York



CONTACTS

● Whether verbal or written . . . contacts will always play a substantial role in business. On the outside, it is personal contact. But on the inside . . . behind the scenes . . . it is the written communications . . . perfect understanding between departments . . . on Maxwell Bond. Understanding executives have seen fit to bestow upon Maxwell Bond its full share of recognition, as the ideal bond for all-round contacts at home. Not for a life of ease as permanent records . . . but for the less finicky forms that demand immediate action. For one thing, Maxwell Bond is inexpensive. For another, it doesn't mind rough handling. And when it comes to the printing press, pencil, pen, typewriter or eraser . . . well, just try it for yourself. To lend proper identification to various departmental activities, you will want to specify Maxwell Bond in several of its ten colors besides its natural blue white. The Maxwell Paper Company, Franklin, Warren County, Ohio, Makers of Maxwell Offset and Maxwell Bonkote. » » » »

◀ If you will return the coupon, we will gladly send you a sample book of Maxwell Bond ▶

Maxwell Bond
WATERMARKED

THE MAXWELL PAPER COMPANY, Franklin, Warren County, Ohio.

I would like to have a sample book of Maxwell Bond.

Name _____ Firm _____

Address _____





IT LOOKS THE SAME

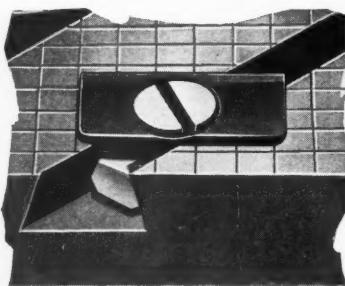
BUT — It's *Entirely Different*

The Printing Machinery Company has an important announcement to make to rotary press operators. There is now available for rotary presses a new improved Vee Slot Hook—the STERLING—developed by The Printing Machinery Company. The screw on this hook might look the same, but *it is entirely different*, because it guards against breakage under strain, with consequent damage to the press and plates. The screw on the STERLING Vee Slot Hook is precision manufactured of finest alloy steel, heat treated in a controlled furnace. Damages and delays are costly. The rugged alloy steel of the STERLING Vee Slot Hook minimizes breakage in operation and cuts down "time out" and repair costs accordingly.

In addition to the advantages of the STERLING

Vee Slot Screw the jaw of the STERLING Vee Slot Hook also has exclusive features. Instead of being made from an ordinary steel the STERLING Vee Slot Jaw is also made from an expensive alloy steel and heat treated in a controlled furnace. By using this alloy steel we are able to make our regular jaw $\frac{3}{8}$ in. wide as compared to $\frac{1}{2}$ in. as the regular width of other Vee Slot Jaws. This permits closer margins between plates.

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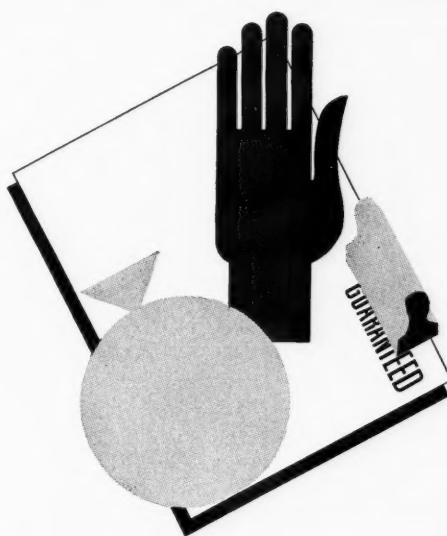
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The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

LEADING ARTICLES IN THIS ISSUE

March, 1933

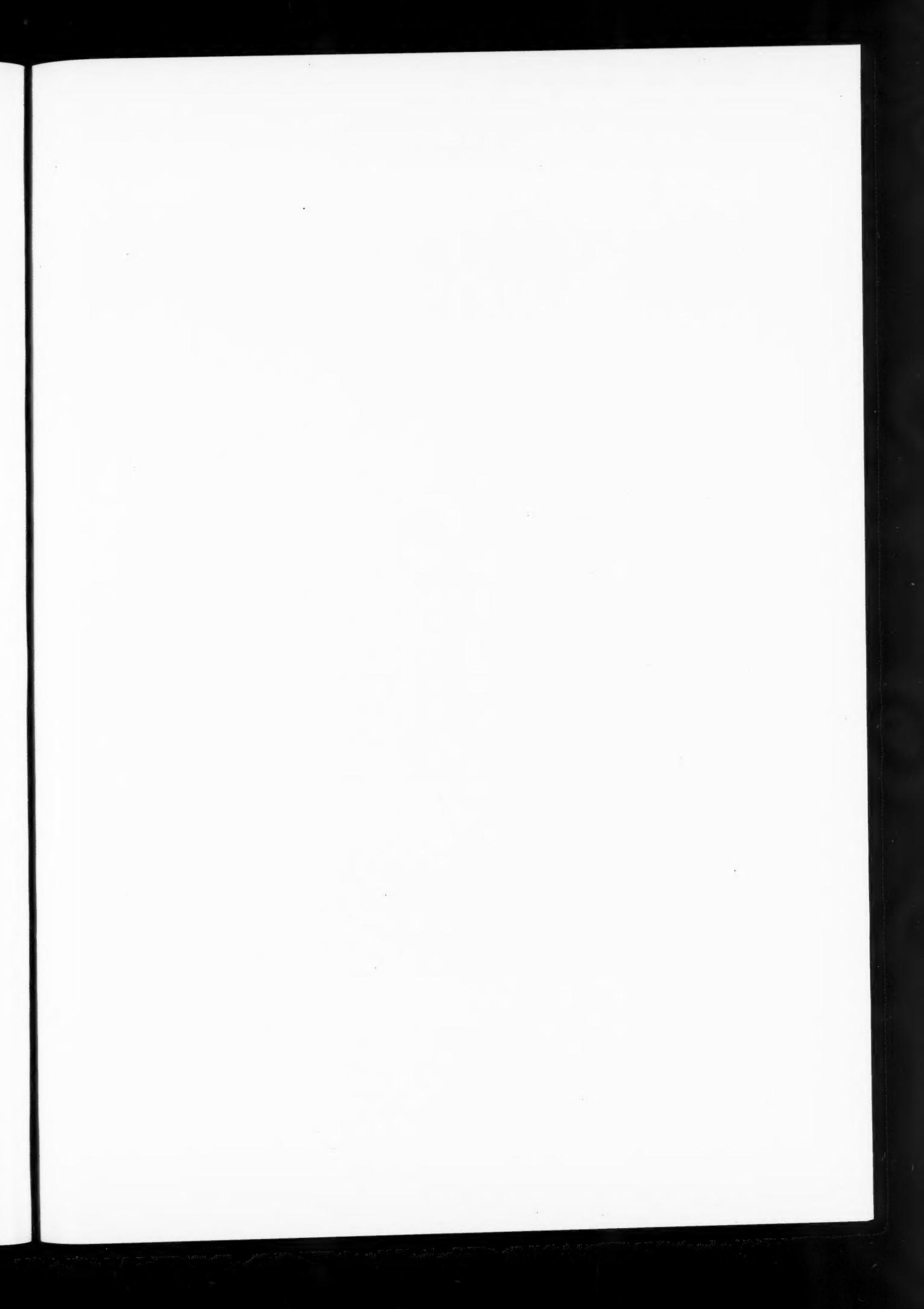
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J. L. FRAZIER, EDITOR

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A Garnier "DEEPTONE" Reproduction by
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Photographed by James N. Doolittle for
ADOHR CREAMERY CO.

Courtesy LORD & THOMAS
Printed on a Miehle Vertical

Education on Management Must Fail Unless It Is Started in the Shop

By C. H. ARMSTRONG

WHAT is the "trouble with the printing business?" You have heard that question asked a thousand times. You have heard dozens of answers, maybe scores! Well, here is another one! The main trouble with the printing business is that it is suffering from a discarded tradition.

For at least two generations money, energy, and time have been expended to pour business education upon printers of mature age and fixed opinions already worrying over some thousand difficult problems. To wait until a workman has invested his savings and gone heavily into debt for a plant and then try to teach him how to make headway in the complex field of modern business is a good deal like trying to give swimming lessons to a man when he is struggling in the current of a dangerous river.

It must be admitted that the results of organized educational efforts in the printing business of the United States seem rather futile and ineffective when measured by the relatively small number of all printers whose methods have been noticeably improved thereby. And while one is being "converted," new employers are appearing to whom all this organized effort means nothing.

Education misdirected

The printing business looks better than it did forty years ago, but thus far most of our educational efforts have had a tendency to heal the sore on the surface while all the time the virus of ignorance is renewing the inflammation beneath. Why not begin the corrective work at the source of the trouble instead of dealing almost exclusively with the later and far more virulent manifestations of economic disease?

Let's consider this. A hundred years ago the word "apprentice" meant much. In those days the beginner in a trade was bound under contract for a term of

*Wrecking of prices and profits
can be avoided if workmen are
taught to understand problems
of employing printers before
they open up competing plants*

years. In return for his services at low pay he was taught proficiency in every part of his work, but more important than his training with hands or tools, he learned the *business* to which he was bound from "the ground up."

He was not only taught the "trade," but he gained more valuable experience from contact with every phase of his employer's business. He learned various sources for materials and tools, and the dealings that brought them into the shop. He acquired a general knowledge of costs. He learned the habits and desires of customers, met them, saw how they were dealt with, what sales tactics were used, what credit was extended to them. He observed methods of collecting money and financing operations of the shop under all conditions.

His employer's attitude toward other employers, and in turn their attitude toward him, served as an object lesson in trade relations. All the factors making for success or failure in that business and the ethics under which the trade in general was carried on came daily under his observation.

After a few years as a master workman, following his apprenticeship, an alert, energetic man would be qualified to set up a shop of his own. The community expected him to.

But what happens to that man today?

Even if he is the rare exception of an apprentice who receives training in several phases of production, he yet has had no opportunity to gain experience through actual contact in the management of the printing business.

Today a man's exceptional ability as a craftsman may be taken as presumptive evidence in all but a limited number of cases that he is not well qualified to assume the responsibilities of management, and largely because nearly all his early training tends to discourage the attitude of mind that is essential for successful management.

Do you challenge this statement?

Consider then that, under the intense, specialized training required today, the young man in the shop is not only deprived of the business experience the apprentice of his grandfather's time obtained, but the conditions under which he works blind him to a realization of that fact. He is "learning a trade."

The unfortunate part

He becomes jealous of interruption in his daily routine; he cannot do his work as he would like if he has to talk to the shop's customers. How the boss buys the paper and ink, how print is sold, from what source comes the money that pays his wages, are mysteries that belong to the "front office" anyway. The usual talk of employers about "costs," "overhead," or related subjects does not find in his background any hook upon which to hang. Price-making and price-cutting are front-office problems which do not touch him.

None of this implies a lack of intelligence on the part of the workman. It is a matter of the kind of training he has chosen to get for himself.

The tragedy is that when he suddenly becomes an owner-manager of a printing business seldom does he realize that he has stepped into a plane of activity

which, in many of its aspects, is as foreign to him as if he were transported overnight to another world.

Shall we say to the young man entering the trade that the road to positions of management is closed to him? No. Doubtless in the future, as in the past, owners and managers of printing plants will, and should, come from the ranks of ambitious craftsmen. To destroy this custom is neither desirable nor possible. Rather, we should seek to help the ambitious man by giving him a clearer mental picture of the thing to which he aspires, holding nothing back.

The future owners

In nearly every plant you can find men nursing the ambition to become owners of plants. These ambitions will continue to be nourished. They are the heritage of the old tradition we've been discussing, and most of us came into the industry in just this way.

But if the body of workmen realized fully that the ambitious ideas of their grandfathers were dangerous today; if our industry could once be permeated, from the youngest boy to the superintendent, with a new tradition to the effect that a position of management is not a logical step of promotion from the ranks but something depending on a distinctly different training, many of the troubles in our industry would begin to fade away completely.

Here is a suggested remedy. For reasons that should be obvious, no attempt is here made to name the doctor who should apply the remedy proposed.

An educational plan

Engage the best brains available to prepare treatises on the fundamentals of management in the printing business. One by one, in logical sequence, set out in simple, interesting language the facts about the *business* which the manager should know *before* he starts—those facts which most of us did not know when we started—and for which lack we have paid dearly.

In this series set before the mind of every experienced workman an understandable picture of the task as manager that may be in his dreams for the future. Lay for him a foundation of business knowledge definitely related to printing. Set him on the right road by giving him a starting point in each subject under discussion that will enable him to proceed with confidence in the process of acquiring additional knowledge about management problems.

In these treatises deal with elemental business requirements and lay a sound



C. H. ARMSTRONG

basis for their discussion by the men in the shop. Neither preach, plead, nor threaten, but *teach* the craftsmen what printing management is.

Put this series of treatises, one by one, at proper intervals, into the hands of every commercial printer—foreman, compositor, pressman, and bindery man whose mail address can be listed. Emphasize this program with a strong "follow-up" campaign to "sell" the idea.

It will take several years to do it. It will take a high-grade sales-promotion brain to plan it and carry it through. It will take money. But the discussion these new ideas will promote among the craftsmen should eventually make a great deal of difference in the attitude of the average workman toward the absorbing idea of "going into business for myself." And that will be worth its cost.

★ ★

Composition Costs Steal Profits Unless Based on Narrow Faces

By WILLIAM J. WRINKLE

Production of type is based on the "em." It is common knowledge that a page of type, set in eight-point old style, will contain more words than a similar page set in eight-point modern. Yet, in measuring the operators' production, in determining costs—both of these pages are figured the same.

To illustrate: We had an order to be set six-point old style. The measure was twenty-one picas and ran almost a hundred galleys. Assuming that we could

have switched our customer from old style to modern, these comparisons are interesting and worth studying.

Ems Set	Char- acters	Char- acters	Words
a	a	a	a
Galley	Galley	Line	Galley
6 pt. O.S...11,088	16,896	64	3,144
6 pt. Mod...11,088	15,576	59	3,102
Difference...None	—1,320	—5	—42
For 100 galleys	—132,000		—4,200

This is not an extreme case. In six-point antique number 1, a line twenty picas in width has a character count of sixty-seven. Using the same copy and measure with Benedictine, the character count is seventy-eight, a difference of eleven characters, or 14.2 per cent.

Using the "em," production records of a good operator will vary, and yet he will produce a fairly even record by character count. Likewise, some orders show a greater or less profit to the composing room for the same reason.

The character count is also the key to comparative efficiency of operators and is a basis for rate of pay and income.

It is possible to maintain a simple record that could show the type of copy, number of characters set, and percentage of accuracy. Hence, at all times, an employer knows just where his losses are in the composing room.

Percentage figures are arrived at in the following manner. Straight matter (the measure giving at least twenty ems of type) is classed as 100 per cent. Other copy giving less than twenty ems per line to be computed as:

$$\frac{20 \text{ ems} \times 100}{\text{Ems in measure}} = \text{copy percentage}$$

The basis of composition will necessarily depend upon the condition of the equipment and ability of the men employed. However, it is not difficult to determine 100 per cent speed.

Select the best operators, record their speed and accuracy; using 70 or 75 per cent of this figure as 100 per cent for the crew is fair to all.

The percentage of accuracy may be determined by either of two ways. An arbitrary schedule may be used, or figures may be taken from production of operators. A schedule which seems to work well in book work is:

Characters	Errors	Percentage
600	1	100
500	1	90
400	1	80
300	1	70

Thus, 2,552 characters, four errors, would show the operator to be 106.3 per cent accurate. $2,552 \div 4 = 638$. Since 600 represents 100 per cent, 638 represents 106.3 per cent. In the brackets below 600 characters, 1 per cent is deducted for every ten characters.

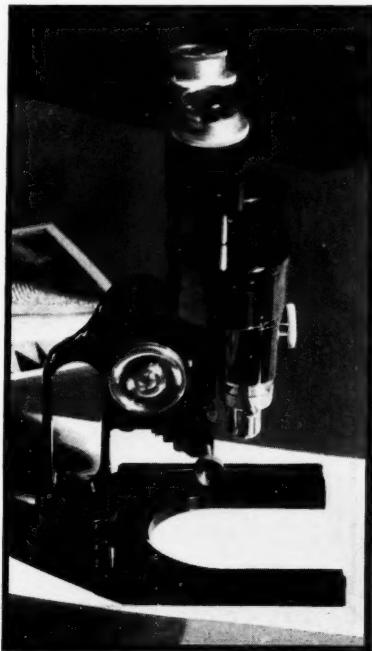
Judge Paper Surface by This Method and Obtain Better Printed Results

ANY DISCUSSION of various means employed by paper manufacturers to judge surface can be divided into two general parts—first, judging surface of papers not intended for halftone printing; second, judging surface of halftone-printing papers.

There is probably no more important test employed in papermaking than the inspection of surface. Especially is this true in halftone-surface papers.

A papermill inspector has the advantage of a complete knowledge gained from years of close association with the details of papermaking and, while he is going through the various steps of inspecting paper, one will note there is no hesitation shown in his actions.

All of his tests are progressive—the check on each characteristic adding to those he has already made, giving him a complete picture of the visual characteristics of the paper. To ask him to sit down and explain what he is looking for



Binocular microscope used by experts to study composition of paper sheets

when he goes through each motion would be like sitting down for a general discussion of rock formations with a geologist in the middle of the Gobi Desert.

No two kinds of paper will reproduce type and halftones with the same degree of perfection. Here you can discover what the expert regards as defects and what he does to discover them

By E. KENNETH HUNT

The inspector's study of the surface of paper is so dependent upon what he knows about surface and all other characteristics of the paper that this discussion cannot attempt to go too far into the technical details of the multitude of things he is looking for when he checks the surface of papers, and especially the calendered halftone papers.

In plain papers, that is, the uncoated book papers, covers, cardboards, and bonds, we have quite a number of things to search for, but none represents any major technical importance. The surfaces of papers that do not have a halftone-printing surface, such as eggshell, antique, covers, postcard, bristol, index, and bond, have as their first characteristics the element of style.

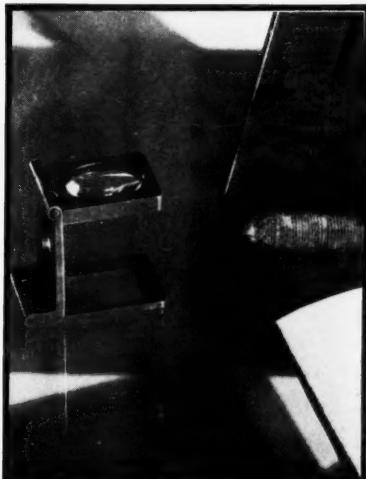
We may, in an antique book paper, require for a particular order a style like a handmade paper. Or we may want a smooth or suede surface. Style is the easiest thing to determine and perhaps the first element that occurs to us in an examination of such surfaces.

Second, we have evenness of surface, that is, whether the particular style is carried throughout the paper's surface uniformly. For example, if it is a heavily felted or patterned piece of antique book paper, the depth of the felt mark, the perfection of it, will be important; or, for a simpler example, a linen-finish bond, where the question would be as to the degree of uniformity in the marking of the linen surface; or in a leather-embossed cover, for instance.

Third, we must regard the question of whether the surface is the same, or as nearly the same as practical, on each side. If not, the inspector calls the sheet "duplex" in finish. There are certain grades of paper which show a degree of duplex finish which cannot be eliminated entirely. Antique surface books,

especially laid antiques, are among the roughest surfaces, and unless specially treated are frequently more duplex in surface than other papers in the book field. This cannot be avoided.

As the price of these papers rises with the quality, special treatment with additional felt impression on the paper ma-



Folding magnifier used by inspectors to examine surface of paper at mill

chine eliminates this duplexing element to a large extent. And cover papers, also, are often duplex in surface. This element, as well as style and evenness of surface, is simple to check in relation to the requirements of the work.

Fourth, we have in one group the elements of writing and erasing qualities, which, of course, are easy to determine. The inspector, in making an erasure test, erases on both sides of the sheet, and both with and against the grain, followed by a pen and ink test, which is a simple test of both erasing and writing qualities anyone can perform.

Other characteristics incorporated in a visual test of surface on plain papers would be the presence of wire-marking on the surface—the little cross-hatch marks that come from the wire on the paper machine, generally more noticeable on the look-through of the sheet, but sometimes, as in eggshell book, noticeable on the surface. These are objectionable in halftone-surface plain paper.

Then we have fuzz, or surface lint. This is generally determined by rubbing the sheet and looking across its surface, and, of course, would be objectionable in a halftone-surface paper to a greater extent than in other kinds of paper.

Sizing test is simple

Another surface detail on plain papers is resistance to penetration, or sizing. A simple manual test is to wet the paper and watch it soak in the moisture.

On the other hand, to cover all of the details that the mill inspector is watching when checking the surface of coated papers would entail a description of all known defects of such papers.

The two most important characteristics in halftone-surface papers, whether plain or coated, are smoothness and compactness of surface, not to be confused with shine or high reflection.

The fact that, before the paper is shipped, inspectors have checked the surface of each run of paper for all the things that can happen to it relieves us in the printing business of checking for color streaks, brush marks, calendar marks, scratches, pin holes, and a host

★ ★ A Copy Suggestion ★ ★

What You Know Is Best

MOST men will recommend their own doctor, their own architect, their haberdasher, or their barber. Why? Because most men assume that what they know about is better than what they do not know about. They prefer to go to a play they have heard about, even if they have forgotten who told them about it.

Good will rests upon common knowledge of merit. One of the safest and surest ways to build good will is to issue a house-organ . . . keeping your old customers as well as your prospects and personal acquaintances continually reminded of what your business is, what it does, and how it can serve them.

Effective house-organ copy used by printing plants in New York City and also St. Louis of other things that are "part and parcel" of manufacturing coated paper. So, our inspection in the field, when we are selecting coated papers, comes down to the element of smoothness and compactness of surface.

Here some of the things discussed in the article on color are taken into consideration. First, reflection. High reflection does not necessarily mean a smooth, compact surface in coated paper.

Nearly everyone has at one time or another noticed, when driving along a

highway, how the sunlight sometimes is reflected on the surface of the road, making it look like glass. This illusion of smoothness moves ahead of us as long as the surface ahead is almost on a level with our eyes. This is because we are looking across the pinpoint surface of the road and not down into it. We pick up the shiny surfaces of the little humps in the road and do not see in between.

"Shine" at eye level

Consequently, if we hold a sheet of paper at eye level and look across it, directly into the light, almost any smooth sheet of paper appears shiny. We can even take a sheet of English-finish or super or semi-dull coated and get quite a lot of shine to it, holding it at eye level to the light. Try it for yourself.

The inspector does not hold paper in that position. He drops it down until the light strikes it at about a forty-five-degree angle to the line of vision. This gives him a grazed light which will throw into relief all the irregularities of the surface which may exist.

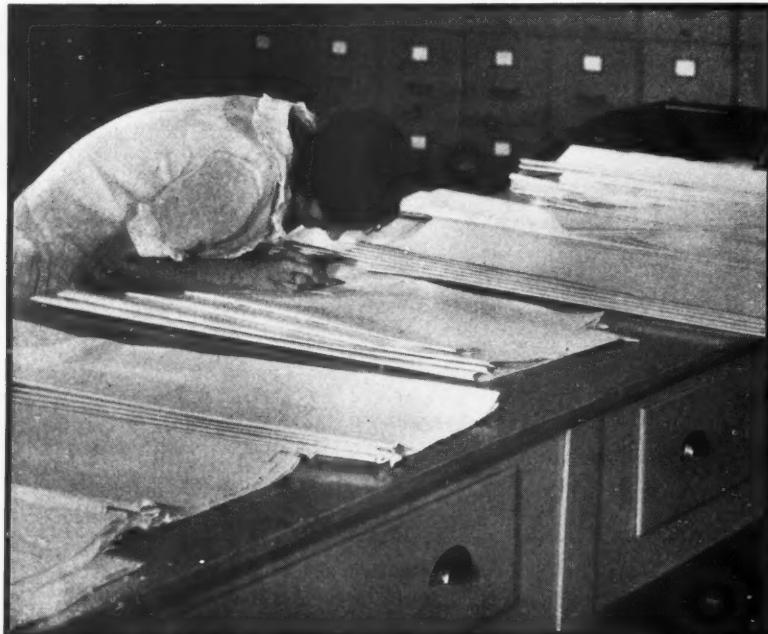
To outline the mechanical motions of inspecting surface, we start (if looking at a big enough sheet) by folding the paper over on itself to make an apron, so we can look at both sides at the same time. Then we hold it so that we can see across its surface without wrinkling or bending it. We may curve it if we wish, but it is best to hold it level, as nearly flat as possible for examination.

The next step, after judging the surface at this position, is to turn the sheet so that we are looking in the opposite direction, across the grain or with the grain, as the case may be.

Bright light best

Here again, as in matching color, we must consider light, but intensity rather than color. A good, bright light is important, and a light coming to our paper from above is better than light level with the position in which we hold the paper. Modern mill inspection for sorting has the light well above any normal line of vision and generally it comes through ground glass, so that it makes no difference whether it is raining or the sun is shining at the time.

Having made visual examination of the surface, our next question is to look into the sheet by means of a glass. A folding textile glass with an area of an inch square is the best glass for practical purposes for paper examination. A small glass, say with a half-inch square opening, is too small to see enough of the paper at one time, and a regular reading glass cannot be held in a fixed position



This is how the folding magnifier is used in examining the surface of paper at the mill to make sure the finished sheet comes up to the specifications or the standards for that grade

and, therefore, may affect our judgment. These textile glasses are usually two-and-one-half or three times magnification. High magnification (microscope), such as used in the laboratory, is difficult for laymen's casual examination or as a portable means of examining surfaces under various conditions.

There are on the market some bifocal glasses which have lenses of varying degrees, and it is found by the use of these that ten, fifteen, or twenty times magnification is suitable. They are expensive and not necessary unless one has a good deal of surface judging to do.

Glass discloses much

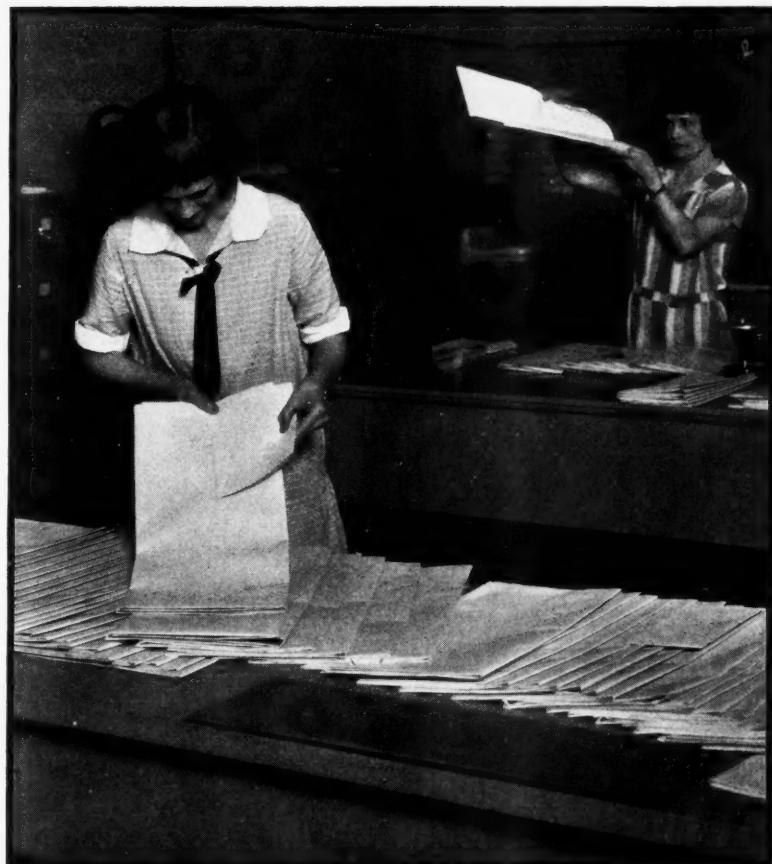
Using the glass on halftone-surface paper, whether coated or uncoated, is the means by which we learn most about the surface. On a coated paper we look for hills and valleys or grainy surface. If the surface is compact instead of granular in any sense, then we have a smooth, halftone surface. Here again it is vital that light be given its opportunity to help us make accurate tests. We must have good, strong light, striking on the sheet from in front, and it must strike at such an angle that it will throw the surface into relief, as only grazed light permits us to judge properly the character of the surface under a glass.

Examining under a glass a variety of surfaces, M. F., English finish, super, dull coated, glossy coated, eggshell, all with a grazed light striking at an angle, will give you an excellent idea of the variety of surfaces in paper. Then, to make any judgment still more accurate, limit the range of the paper, studying coated papers of known high quality and coated papers of low quality.

Hold paper at an angle

Be sure the papers are held in a position where the light throws the surface into greatest relief and remember that there is perhaps more relief to be seen when looking across the grain of the sheet than with it. Your examination must be made with the light striking the sheet of paper not only with the grain, but across the grain and on both sides, the same conditions being covered as when you are examining such surfaces without the use of a glass.

The precision instruments developed for checking the surface of paper have, like those made for color examination, not been given a place of prime importance by the mill expert. Most of these devices are built on the principle of a dark box, that is, light entering through an aperture and reflected on the surface of the paper to measure the degree of re-



The girl in the foreground is matching two sheets for correctness of color, while the young woman in the rear is studying the paper surface for evenness of finish

flection. This is all right as far as it goes, but the measurement of the amount of light reflected is not an indication of the printing quality of a sheet of paper.

A good analogy of smoothness in a sheet of paper, especially coated paper, is exemplified in macadam-road building. First, there is the layer of heavy, crushed stone. And this may be worked down by a road roller to a passably level surface. Next, smaller crushed stone is put on and then smaller and finally asphalt and sand, each one rolled down and each surface, as it is laid, becoming smoother than the preceding one.

Just as in road building smoothness is no indication of how long it will stand up under traffic, so smoothness of paper is not necessarily an indication that it will print a halftone with proper fidelity. But it is a true indication of a mechanically uniform surface upon which the dot is to leave its impression. Anything that will affect the printing of the paper after that is chemical and not a part of this discussion.

The paper inspector likes to look at a large area when he is looking at surface. He likes to look at both sides at once

and he looks first one way and then the opposite direction of the grain. Next he checks up the surface with a glass. He holds the paper so the light strikes it at the most effective grazing angle to throw into relief any irregularities of surface. Combining of eye and glass tests gives one the best picture of the mechanics of surface testing of papers.

The most common mistake of the layman in looking at the surface of paper is to neglect the angle at which the light strikes. This outline of the things to remember makes the test easier, simpler, and brings you a better conception of what paper surface is.

* * *

"Craftsmen Revere Inland Printer"

"For more than forty years THE INLAND PRINTER has held a unique position among the trade journals of the world. During all the years there has been a feeling for this wonderful journal in the hearts of printers the world over that has amounted almost to veneration. For a printer to have his name placed on your honor roll should and would be considered the highest honor a typographic craftsman could attain, one that would cause many in all parts of the world to get up on their toes and strive for it. I wish you every continued success."—ROBERT A. WILLIAMS, Evansville, Indiana.

Tough Uphill Pull Here; Can You Make It?

By WALTER E. SODERSTROM

WHAT are other printers doing to assure going through this depression?" asked Jones of his neighboring printer. "Really, I am amazed that so many have been able to hold on this long. If we only knew how long this thing is going to last and could plan to exist until then . . ."

This is the important question, "how long"; if we had that answer we would shape our affairs to carry through. But it seems no one has it. We are in the valley of the shadow of death. Death for some of us unless we take drastic steps.

Committee meetings are being held on every side to solve the difficulties encountered. Many meetings degenerate into the crying stage, where everyone present wants to tell what has happened to him. There is altogether too little constructive endeavor.

We need to do more than hold meetings. We need to survey our picture as it is, adopt a house-cleaning, constructive program, and follow it through. This is my view of what has and what can be done to weather the depression.

Agreements between printers and between supply people and other groups are but temporary stop-gaps. If they are

sale of "seconds" in the paper field, are being considered by the Graphic Arts Council committee right now and will be solved only by working out of carefully laid plans, backed perhaps by indemnified security of parties to the agreement. Until all these problems are near settlement, each printer must do everything he can to put his own house in order.

Normally, selling is the most important end of the business. In the present market there is just so much printing to be divided. Some creative printing is being obtained, but this, because of its nature, is out of the competitive class.

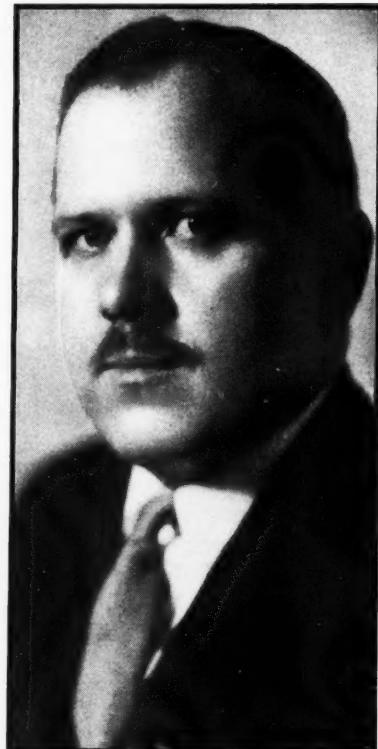
Sales of printing made at a profit may properly be termed "sales." *Sales made at a loss should be "general expense."*

If a printer does not know his costs, he cannot, except by some miracle, go through many more months. If he does know his costs and ignores them, then he is walking along the edge of a cliff with his eyes shut. The question is not so much how much can we increase sales, but how much can we increase our sales at prices that show a profit. We cannot call our fellow printer a fool because he quotes lower prices. We cannot pass judgment on his prices until we know his costs. They may be lower.

Every printer knows what it means to employ inexperienced men to distribute calling cards. It is expensive to the printer and to the industry to send out order takers who do no more than keep your name before the public. Salesmen not earning a good part of their drawing each week should be cut from the payroll. Salaries, commissions, drawings of every kind spent to bring in sales should be carefully checked.

Printers who credit executives of clients with commissions on work sold, additional to those paid to the salesman obtaining the order, are handicapping their business. This is no time for deadwood on any payroll. All surplus loads should be thrown overboard.

Some printers are making the mistake of taking on a new salesman who can sell additional volume at prices lower than obtained by the regular sales force. Such volume is valuable, but only if it can be produced at a profit. However, if



WALTER E. SODERSTROM

Secretary, Gibbs Press, Incorporated, New York City, expresses trenchant views on how to avoid difficulty on credit matters

it can be produced at a profit, why not give your regular sales force the benefit of the lowest prices? Do not fool yourself by accepting as true the old argument that volume means profit.

Every executive should hold up his sales end. No executive supposed to be selling should spend almost all of his time inside the plant doing work someone else should be doing. Why pay a high-priced executive to prepare estimates, figure costs, and do other tasks of lower-price employees.

Salaries of executives from the president down should be adjusted to total business during the past year. To assure going along with present competition every executive should be put on a basis commensurate with his present earning capacity. Forget the past.

Your competitor's plant may not be saddled with unreasonable salary withdrawals. Let us forget, for the period of this financial stringency, the query of "What should I receive in return for the capital I have invested in this plant?" Consider, for instance, what a receiver in equity would allow you for your services. In fairness to employees who have given years of faithful service to the business, heads of businesses should accept cuts equal to the shop's.



From "Members Circular" of
British Master Printers Federation

"Wages must be adjusted to the times
if employers are to keep on selling"

lived up to, they will save those who are making them from impending disaster. The leading problems of almost every printer are those of more sales at a profit, adequate credit, and lower costs.

The primary evils, which include such questions as second-hand machinery, credit extension and control, and the

Several firms of medium size in the metropolitan area have agreed to slice the salaries of all executives so that none draws over \$100 a week—then only if earned. Complaint will be heard, of course, from some that they cannot live on that. The answer is business cannot live unless drastic steps are taken. One rule for employees in the shop and another for the office spells trouble.

Already men in the open shops have borne the brunt of lower costs. Plants operating under union conditions have, in some sections of the country, put in small wage cuts. It is difficult to see how union plants operating in large centers can continue in competition with the open shop unless unions agree to further wage cuts. Shorter weeks, shorter days, and many of the other proposals advanced to help solve the unemployment problem do not lower a printer's costs, rather they tend to increase them. If coupled with lower wages they will reduce cost, limit the use of substitutes for the printer's product, and help to solve the unemployment problem.

Open shops have cut

Consider the situation where the open shops have cut wages from 25 to 40 per cent and in union shops where the employees, working under a much higher wage scale, have refused to agree to cuts in wages beyond 8 or 10 per cent. Where the employees have had confidence in the management, they have readily agreed to cooperate. It is not pleasant for the employer to make drastic wage cuts but, I repeat, if a business is to survive it must lower wage costs.

Some open shops are operating overtime under an arrangement whereby employees are paid straight time for such work. Other plants, to get greater productivity from their presses, are running presses through the lunch and supper period. Production is improved in other plants by running the presses right up to closing time, washup on the presses being left to a low-paid employee.

An actual incident of how one employer settled the problem of coöperation is most interesting. A composition house in New York City discovered it was necessary to produce a considerable amount of machine composition at low cost. The employees refused to work for the wages offered. The machines were closed down and the work farmed out to another composition house. When the employees of the first plant learned of what was happening they bought the linotype machines from the boss and set for themselves the task of producing the composition and selling it to him.

Kraft-Phenix Cheese Increases Advertising

HEAVY ADVERTISING in a hundred metropolitan newspapers and supporting advertising in 800 dailies in smaller cities is being started by Kraft-Phenix Cheese Corporation.

The intensive effort is based on definite indications of increasing business activity, according to J. L. Kraft, president, and a belief that as the tide turns upward in 1933, the real battle for business supremacy for the next quarter-century will be fought. With this idea in mind, Kraft-Phenix Corporation will launch the biggest advertising campaign in its history.

"We have passed through one of the most severe trials which business has ever known," Kraft said. "We are emerging now into a changed business world. The buying public has new and sterner demands. It is no longer enough for them that a product or company has in the past been a leader. It can no longer ride on the wave of past achievement. It must re-establish itself again, prove its worth, must offer more, and give better quality."

The advertisements will also announce a complete new set of packages for the many varieties of Kraft jar and package cheese.

The boss sold his equipment and his headache, accepting in return good, hard cash and notes payable over a period of time. The employees under this arrangement are now employers. They are in a good position so long as their former boss does not lose the big order. If he loses it—well, then their problem, that of paying for the machines, locating new work, and producing it at low wages, becomes much greater immediately.

The measure of profit in many printing plants depends in large measure on the work done outside of the plant. Economy of operation, lowered wage scales, and greater productivity often make it desirable to have part of the work done outside. Machine-composition departments and binderies are frequently heavy money losers in small and medium-size plants. A definite cost is fixed for work done outside.

Some printers have made arrangements with binderies under which the binders have taken over the printer's equipment and allowed the printer a trading credit. Linotype and monotype equipment with a low volume of work

and a high wage scale spells a heavy loss to be carried by profitable departments. With more than a thousand different type faces on the market, and with the low prices now obtaining in machine composition, it is often profitable to turn this equipment and force over to a local composition plant.

Another bugaboo of many a printer is rent. Leases signed under boom conditions have years to run. However, where a considerable time is still to run on the lease, the printer can at least ask for co-operation from his landlord. A definite cut in the rental for a period of time, of course, is most desirable. Where the landlord will not coöperate, he may consider a proposal under which the printer, for the period of this depression, agrees to pay a part, say 60 per cent of the rent, the remaining 40 per cent to be spread over the unexpired term of the lease. This is being considered by some landlords in New York City.

New capital supplied

It is highly desirable from the landlord's point of view that the printer continue in business. He will coöperate if properly approached. In at least one instance in Chicago a landlord has advanced money to keep a printer tenant in business. The downward adjustment of rent is of prime importance in arriving at lower selling prices.

Another great need is an infusion of new blood. Additional working capital will help to overcome conditions. The blood of the business has for years been drawn out by the big boys at the top. It has been used for everything under the sun except to provide reserve strength, and now the principals do not have the cash to replenish the depleted strength. However, that's water under the bridge.

These are difficult days to secure additional capital. A new account executive, foreman, or even bookkeeper may bring an investment of a few thousand dollars. This method of bringing new capital into the business should never increase the cost of the work to be done. Neither should the proprietor be other than absolutely frank in selling stock.

One plant, realizing its need for additional capital, called its employees together and, after a full discussion of the needs of the business, the employees willingly subscribed enough toward preferred stock to increase the capital 25 per cent. This corporation now finds its employees cutting costs at every turn to insure a return on the investment.

In this connection a word as to what not to do is added. Unless it is absolutely imperative, *do not mortgage your*

plant. Your creditors' equity is greatly lessened when your plant is mortgaged. Your bank may cut off your credit entirely if you mortgage your plant.

Every printer receives letters from shyster loan individuals who, under a chattel on your plant and life, will grant you a loan on your plant and equipment deducting the small (?) charge of 30 per cent from the amount you borrow. You can never add that much to your estimates and, once you get into the hands of these individuals, you have come to the beginning of the end.

Keep your credit sound

Finance organizations which accommodate on receivables are used by some printers. The cost of doing business is already high even without adding additional charges, and it is strongly urged that you put yourself in shape so that your credit needs will be taken care of by your own regular bank.

One of our difficulties is that a few unethical printers are asking for moratoriums, going into bankruptcy, and then these same men settle for a few pennies on a dollar, buying back the equipment, and going on with the same equipment at the same old location. This situation leads to the worst kind of price competition. Suffice to say that the supply houses which extend credit to these printers will, of necessity, find themselves uniting for protection.

One factor which will determine how long many printers will stay in business is the consideration they receive from creditors. The wisest policy is to avoid spreading credits among too many firms. Large creditors should be few. They can be handled much more conveniently if they are few in number.

Abuse of credits extended, promises made and not kept, or ignoring a creditor's request for information—these are some of the important intangibles that may decide the printer's future.

Pay accounts promptly

Many printers do not play fair with machinery creditors. If the printer is not in position to pay in full on notes, he should pay something. If he cannot pay anything, the least he can do is to see his creditor and make a proposal to cover the default. Printers rated high in character and integrity are receiving every consideration from machinery people.

An overabundance of obsolete, antiquated equipment is another great handicap to many printers. It pays to clean house at this point. Get rid of that old junk pile. It has its impression on the mind of your banker when he looks over

your plant. A few running presses make sweet music. An acre of standing equipment impresses no one but a junkman.

Then your banker, in going through your plant, if he knows the printing business, may ask, "Do you buy rollers for all of those presses? Whether they run or not? Are you paying electrical upkeep on all of them? Does your cost system take into consideration the idle time of all of these presses? Is that the reason your costs are so high?"

If your plant looks junky because of the conditions I have described, this is a good day to clear away that junk. After passing through some printing plants it is little wonder that bankers, when a printer goes to them for a loan, say, "Why, you have nothing but a big pile of junk down there."

The printer of tomorrow will be one equipped with small, fast, automatic presses. If you intend to be in the running, make provision for the day.

Finally, if your business is down, and you cannot figure out what to do, call in the doctor. Call a competent accountant, or some business executive who knows the printing game. Without holding back, give him your true symptoms. Tricks are good while they last but if you play tricks on your creditors, employees, or others, be sure your sins will find you out and punish you.

Printers who will weather these trying days are everlastingly plugging for more profitable sales, treating the bank, creditor, and employee so as to insure adequate credits and conducting business on an efficient basis so as to produce at costs to meet competition.

Simple Daily Report Sheet Cuts Idle Time in Printing Plant

By P. R. RUSSELL

In most printing plants the superintendent is furnished with monthly production reports, showing just what each unit has done, including total of chargeable and nonchargeable time as well as total production of each unit.

With this report the superintendent knows quickly which men and units are busy and which are idle, and cause of idleness. In most plants it is possible to so handle the work in process that an idle period can be broken up promptly.

Such a report enables the superintendent to use the forces in any department to best advantage, since he acts with a comprehension of the situation throughout the plant which no foreman has. Too, these daily reports will reveal whether help is needed in a department.

When a foreman asks additional help, he is met with the facts revealed by this daily report. It is an actual fact that when a foreman in a certain plant asked the superintendent for help, he was met with the statement that daily reports from his department showed, instead of being short of help, that he actually had more than needed. The superintendent soon after shifted three men.

The worst handicap any superintendent can have is lack of information. Only accurate daily reports, covering all phases of production and operation, can supply information required.

DAILY REPORT

DEPARTMENTS' TOTAL CHARGEABLE AND
NONCHARGEABLE HOURS

19.....

	Total Chargeable	Non-Chargeable	Idle	Remarks
Hand Composition				
Linotype				
Keyboard				
Caster				
Proofreading				
Platens, Small				
Platens, Large				
Platens, Small, M. F.				
Platens, Large, M. F.				
Kelly Press				
Pony Cylinder Press				

Top section of daily report described in above article. The balance of the sheet lists the many machines and operations of the plant. The form can be adapted to special conditions

Survey of Every Business Near Plant Lowers Selling Expense

By BERTRAND R. CANFIELD

FADED WITH KEEN competition and a weak demand, the Garden City Press, of Newton, Massachusetts, determined to scrutinize its existing customers and prospects to ascertain the potential volume, sources of supply, frequency of purchase, kinds and grades of printing bought, buying influences, and reaction to the company's advertising.

Armed with this information regarding each customer and prospect, the concern plans to make a more aggressive campaign for business through accurate knowledge of consumption, strength of competition, and sources of sales. This survey is providing facts to insure thorough coverage of the territory, regulation of calls and follow-ups, evaluation of salesmen's ability, improvement of advertising, and saving in selling time and cost of making sales.

After ten years in business, the company thought that it knew where most printing users and potential customers were located. Soon after the census was begun, the company found that it did not know. Many logical prospects for printing had not been seen for years, others had never been called upon, and some considered worthwhile proved to be of no value whatever.

The survey method was simple. An experienced investigator was employed to plan and conduct the actual field investigation. Salesmen were not used for this because of the possibility of reporting favorable opinions rather than an accurate description.

The initial step in the survey was to obtain detailed maps of the territory, which was divided into small districts along city and street lines. Next, lists of manufacturers, wholesalers, department stores, public utilities, schools, hospitals, from the largest corporations to the smallest, were prepared. Care was taken to make these lists as complete as possible. These names were then checked against up-to-date lists of readers of the company's monthly house-organ and notations made of prospects and customers receiving advertising.

The lists of customers and prospects were split into districts, and the names

arranged according to streets and neighborhoods for an orderly and convenient coverage by the investigator.

Forms were prepared, listing questions to be asked of prospects and customers. These forms were printed on 5½-by-8½ sheets and, in addition to the name of the prospect company and its product, asked (1) name of printing buyer; (2) frequency of purchase; (3) amount of annual purchases; (4) kinds of printing purchased—advertising, stationery, and forms; (5) sources of supply, or names of competitors seeing the prospect; (6) buying influences, such as quality, price, service, friendship, reciprocity, stock ownership; (7) reaction to the printer's advertising.

The investigator called on prospects and customers, limiting his visit to fact-finding and making no solicitations. Data were secured from office managers, advertising managers, presidents, secretaries, and purchasing agents. Where information couldn't be obtained, "callback" reports were prepared and addi-



From "Members Circular" of British Master Printers Federation

Survey your selling territory to cultivate it economically

tional calls made until the desired data had been obtained on every business house in the territory mapped.

Data obtained were turned into the office for study and analysis at the completion of each day's interviews. The investigator was questioned by company officials for additional facts concerning specific customers and prospects interviewed. Examples of printing produced by competitors were collected.

Thorough study of each user of print cuts much deadwood from prospect list. Calls now made only where orders are likely to be obtained readily

Analysis of early reports shows a high percentage of small printing buyers: 60 per cent buying less than \$100 worth annually; nearly 25 per cent of the concerns purchase practically no printing whatever, and only 15 per cent buy in excess of \$500 worth.

According to use, printed forms were by far the bulk of purchases, with stationery a close second; while advertising printing is used by only 26 per cent of the consumers of printing in the territory. This simplified selling.

It was discovered that 17 per cent of the concerns visited were in receivership or out of business, while 8 per cent had never received the firm's advertising and only 15 per cent who received it seemed to remember it.

A little more than half the firms questioned confined their purchases to one printer, while the remainder were supplied from two or more sources.

So far, this printing-market analysis has been highly profitable in revealing unknown sources of sales. It has also shown the strength of competition, but most important of all it has indicated the relative importance of customers and prospects so that sales effort may be concentrated on the most likely buyers, with greater sales and economies in time and transportation costs.

The first use of these data was in determining the amount of sales effort to be spent on each prospect and customer, or the number and frequency of sales calls. Heretofore, the company lacked exact knowledge as to where business could be obtained and salesmen wandered aimlessly about or spent too much time with small-volume prospects.

The prospects and customers were divided into four classes, according to the actual and potential sales value, as follows: Class A—Customers and those

firms whose annual printing and advertising purchases exceeded \$1,000; Class B—Customers and prospects whose annual purchases were \$500 to \$1,000; Class C—Customers and prospects who needed from \$100 to \$500 worth, and Class D—Those buying less than \$100.

Actual purchases were estimated by prospects and customers, and potential purchases were arbitrarily set by the investigator at the time of the interview, based upon size and activity. Of course, different types of business would have a varying demand for printing. It may be that a small mail-order business would have more use for advertising printing than a large textile bleachery, which is simply a converter and has no marketing problem. Taking into consideration these factors, it is possible to appraise the worth of every prospect and customer and establish a fair evaluation.

With each outlet for printing classified, the next problem was to determine the call frequency or the amount of contact which concerns in each class should receive. The basis which was adopted was as follows: Class A customers to be called upon once every two weeks; Class B, once a month; Class C, once every six months; Class D, no personal calls.

Create sales routes

For instance, let us assume that in one district there are forty-two Class A concerns to be seen semi-monthly; sixty Class B concerns to be seen monthly; 386 Class C concerns to be visited semi-annually, and 200 Class D concerns. In this district there is a total of 688 concerns requiring a total of 2,400 calls a year. Assuming that a salesman will average eight calls a day for the 300 business days in a year, or a total of 2,400 calls annually, this district affords a year's work for one salesman, based on the number of prospects and call-frequency established.

This classification of prospects calls for a thorough and economical plan of coverage to insure proper call frequency. Accordingly, a standard route for each district is to be established, showing the best way to reach all prospects. District maps are used in routing, and prospects are located thereon by colored dots, one color for each class of prospect. Lines of travel are shown on the maps to insure economical, thorough coverage of each territory. In order to amplify each route map, prospects are listed on a route sheet in order of coverage and by call frequency. It saves a lot of time.

With all districts mapped and routed, it is unnecessary to wait for new salesmen to find business, because complete

Printing Market Analysis

Name of Company _____	Product _____
Name of Printing Buyer _____	
Frequency of Purchase _____	
Amount of Annual Purchases _____	
Kinds of Printing Purchased	
Advertising _____	
Form _____	
Stationery _____	
Sources of Supply _____	
Buying Influences—Quality—Price—Service —Friendship—Reciprocity—Stock Ownership	
Received Advertising _____ Interest _____	

Form used in survey of printing prospects. Original is 5½ by 8½ inches

information about prospects and how to reach them is a matter of record. Travel time is shortened, expenses are reduced, and prospects and customers are seen as often as necessary; customers learn to anticipate the call of salesmen, salesmen are stimulated to greater efforts, due to knowledge of the system's existence.

Rather than wait for the return of prosperity, the Garden City Press decided to go out and find business. Instead of guessing where and how much business was to be had, this progressive organization got the facts. Not only has this market analysis produced invaluable information, but the low cost and simple procedure prove that it is practical for the small shop as well as for the large specialty printer.

Even the most casually interested will admit that knowing what the prospect is using simplifies the sales problem.

★ ★ A Copy Suggestion ★ ★

You Cannot Lose

WHEN YOU select The Joseph K. Arnold Company as your printer, you enjoy a high standard of service and a modest schedule of price. Here is a plant in which reduced price is not permitted to lower quality. And why? Because it is the spirit of our shop to print every piece as well as it can be printed, and the shop is not concerned with price.

Price is a matter for the front office. There, we know the market. Ripe experience has taught us at least two things, one of which is that we dare not tamper with the excellence of our quality standards—and the other, that in these days the buyer enjoys less liberty of expenditure for both his printing and his advertising requirements.

Quality printing at a fair price is the story of the house-organ copy by a Chicago printing firm

Figure Your Paper Cost Quickly by This Convenient Method

By CARL A. JETTINGER

A list of the cost of a single sheet of every kind of paper and cardboard kept in stock by a printing plant, carried out to three decimals and arranged in the form of a card index, or in any other manner that permits of ready reference, will save much time and many errors, both in estimating and in calculating the cost of finished work.

To find the cost of the stock for a given order when the cost of a single sheet thereof is known, multiply the sheet price by the number of copies and point off just as many decimals in the product as were contained in the sheet price. The result will be the cost of the stock. This rule of course applies only where one sheet of stock is used for each copy of the printed piece. When the order cuts two or more to the sheet, then divide that sheet cost figure by two, or three, or whatever it may be. Spoilage allowance must be made, of course.

When two or more sheets are needed for a copy, multiply the sheets by that.

The method of calculation just described is most convenient for estimating purposes. It can be used for proving out calculations when the cost of the stock has been found in the usual manner, that is, by first finding out how many sheets, or reams and sheets, will be needed and then using that as a basis for further calculations. This method of calculating the cost of stock is also convenient for use on finished work, for here the cutter or stock clerk reports the quantity of stock actually used, which only need be reduced to sheets and multiplied by the sheet cost.

Most paper is now sold in reams of five hundred sheets, so that to obtain the cost of a thousand sheets it is only necessary to double the ream cost. The cost of a thousand sheets being known, the cost of a single sheet is obtained by merely pointing off three decimals. So where the stock is sold at so much for a hundred sheets, pointing off two decimals will give the price of a single sheet.

★ ★

Consider It Most Valuable Journal

"I have been reading THE INLAND PRINTER for twenty-five years and consider it the most valuable trade journal published."—J. B. Parnell, president, Florence (S. C.) Morning News.

Make Each Order Look Like New Idea and Collect Your Profits

By BURTON BIGELOW

WHILE CALLING upon a middle-west printer, one of his salesmen came up and remarked, "We are going to lose that order from the United. They want a new layout, something unusual this time, and I do not know what to give them!"

The proprietor turned to me. "There is what we are up against," he complained; "they expect us to supply the ideas and keep giving them something new. If they will just tell us what they want, we will make it for them. But this business of keeping one guess ahead of these advertising men is too much!"

"Well," I suggested, "let's take a look at this thing anyway. What did they have last on this order?" The salesman handed me a simple folder, 11 by 17

"Will you gamble \$10 on an idea for these people?" I asked.

"Sure," replied the shop owner, "it's a chance to hold my best customer."

"Let's try this, then. We will change the type to Century Expanded; we will change the makeup to three columns instead of two; we print it on india tint instead of white paper, and we will run the halftones in a rich brown ink, with the rather solid text in a black with a strong blue toner. We will use brown nowhere except in illustrations, which are strong and contrasty."

Final results amazed him, old-time printing salesman that he was. He took the sample to his customer, who was tickled pink with it. He used better paper, two colors instead of one, and then

Here are out-of-the-ordinary printing efforts that create distinctive results at prices no higher than common work.

These are ones that produced

He had some gorgeous photographs of Florida scenes; one in particular was an almost-silhouette view of a tall palm tree, outlined in characteristic form against the setting sun. All of his views were strong and contrasty. We made up a dummy with flat borders in the soft water-color shades—on one form a pink, on another a soft green.

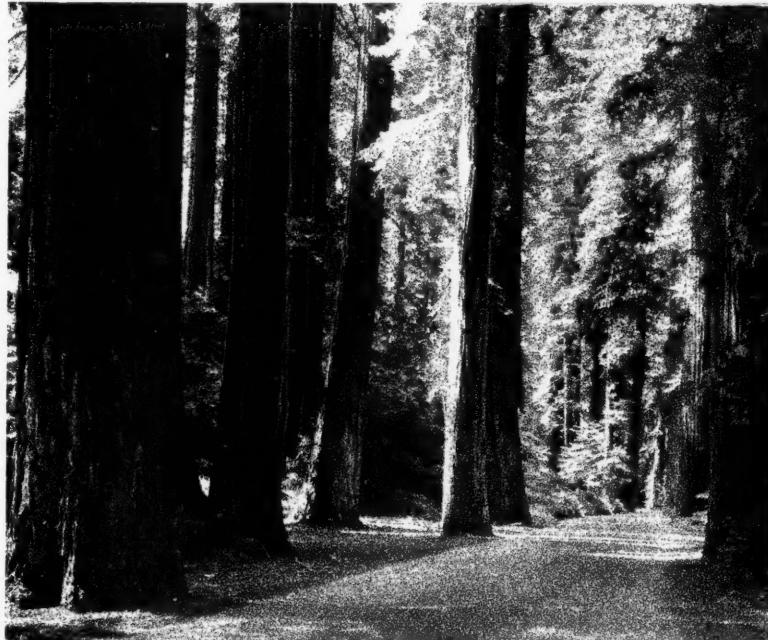
Inside these borders we tipped soft sepia-colored prints of these photographs—first having made the photographs into "mezzographed" halftones through a fine mezzograph screen. No finer piece of illustration printing could be found anywhere than that done with these simple mezzograph prints.

The customer was pleased beyond all hopes, and all the persuasiveness of the competing printer's salesman who had met our customer at the local club did not succeed in moving him to ask a bid.

In case you are not familiar with the mezzograph, get your engraver to show you samples. It offers a fine "spatter" screen, and gives a lovely crayon "feeling" to the reproduction. It lends itself to off-black colors and, in fact, I have produced two-color work with mezzograph screens with unique results.

In another case we made the illustrations for a folder in a one-way screen halftone, the lines running vertically in the key plate. Then we made a tint plate to run behind this, a one-way screen also, but with the lines running horizontally. The effect was unique—the key plate was run in dark purple and the tint in a brick red, just a little darker in shade than Persian orange.

Both mezzographs and the one-way screen halftones work best when the finished engraving contains not less than thirty square inches of surface. On the smaller cuts, the relation of screen to total area is sometimes too pronounced.

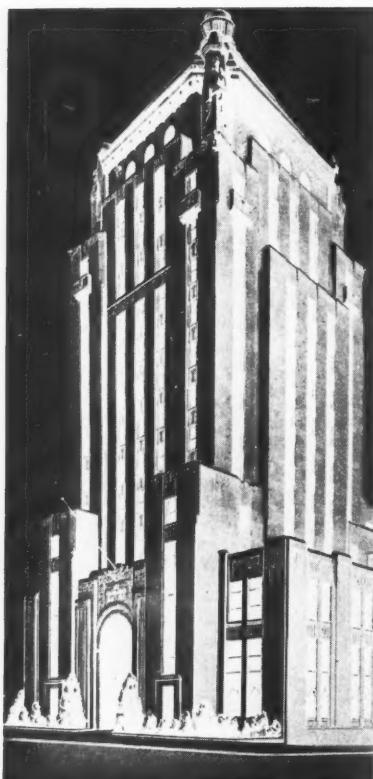


Mezzograph-screen halftones are seldom seen and, as a result, enable you to offer something distinctive and unusual. Specimen shows the fine crayon effect possible

inches, in one color. It was a data sheet sent to jobbers and dealers with illustrations and descriptions of certain devices. It was set in ten- and eight-point of a nondescript old style, two columns to a page, printed on an ordinary white stock with plain black ink.

ended up with a bigger billing, a longer profit, and a satisfied customer.

A chap from Florida came in for a book to advertise a big hotel. He was ready to pay cash, so the shop regarded him with especial favor. But he, too, wanted "something different."



"Reverse" halftone (left) and regular halftone from same photo, showing distinctive "night" effect. A photostat negative was used to save reversing charge by engraver

A reverse halftone—that name is given for lack of a better one—in which the dots are reversed and the blacks made white and the whites black, is another interesting form of engraving that lends itself to modern typography and illustration in advertising.

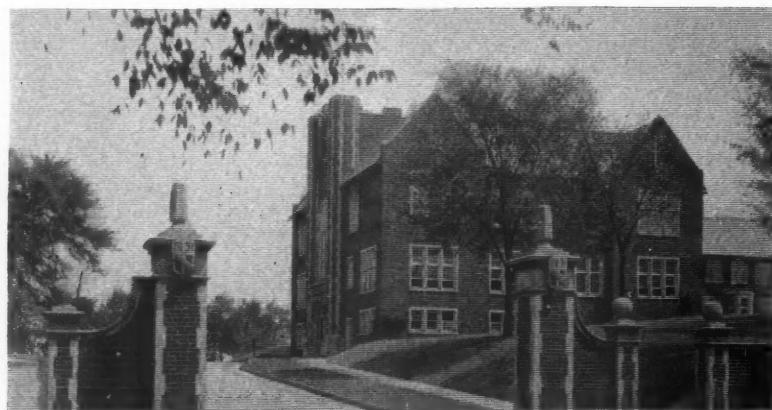
From the examples shown, it will be noted that a glossy photostatic negative may be used to save the photoengraver's charge for reversing the plate.

In making the single-screen (one-way) halftones, strong contrast between

blacks and grays is of major importance. Photos must be retouched with the same exaggerated tones required for newspaper halftones. Dark grays should be almost black, light grays nearly white; otherwise, the final effect will be flat.

Peculiar slants and curves will result if outlining is not done with care.

There may be "nothing new under the sun"—but there are always the new combinations of old ideas—combinations that in themselves give a new result that pleases beyond expectations.



Shown by courtesy of The Bookhouse for Children, Chicago

Single-screen halftone, with lines running across the cut because of the nature of the copy. Portraits and some other kinds of copy take an up-and-down screen with much better effect

A maker of radio aerial posts wanted something new in his installation book. He had used ordinary black-and-white diagrams previously and—worse luck—wanted to use the same drawings. We took them, made reverse etchings and printed them in blue-print blue with the explanatory type in black ink—and he swore that we had made the drawings over to get the effect. As you might guess, he was pleased.

If your customer will allow you to carry your originality as far back as the illustration, here are some treatments that always offer possibilities: Peculiar perspective, such as bird's-eye views, worm's-eyes, combinations, or modifications thereof. Cross-section views of products or product installations. Cut-away views. Diagrammatic views.

Getting away from the realistic into the symbolic, there is the colossal view, taken from a lower horizon line, or the lilliputian view, as taken in connection with some object much larger. Combinations of the colossal with the lilliputian are always interesting; phantom views of one sort or another also add interest and help to get that new effect. Phantoms in two colors are effective.

These are price-cutting days, to be sure, but *ideas* still rate well up to par—and the printer who can keep salesmen supplied with new ideas will garner more than his share of the business—at something like a living profit.

★ ★

Build "Sales Opportunities" and You Will Sell Printing

That you can sell more printing if you show the prospect how it will save him money, is an accepted fact. The J. C. Clement Company, Buffalo, explains a way in which it can be done.

When a client or prospect plans to bring out a new item—or is hesitating to do so for fear it will not sell—they urge use of a mailing piece to feel out the market. Illustrations can be worked up from sketches or blue prints, and it is not necessary to begin manufacturing in advance. Returns from a test mailing of a few hundred or thousand names quickly disclose the possible market.

They include the information that a book publisher follows this practice regularly. In addition, customers are shown the fallacy of spending large sums developing a product and then trying to create a market blindly. Oftentimes, direct mail will disclose a demand for wider distribution.

Capitalizes on "Off Season" Bugaboo to Make Profitable Sales

By CHARLES N. TUNNELL

IT MAY SOUND discouraging to some printers to be told a prospect is not in the market as it is his off-season and that he will not buy printing again until his season opens—but to him, a southwestern printer says, such statements are gratifying. He knows that this prospect is telling other printers the same story, and it leaves the way clear for him to sell advertising printing for the prospect to use in building up his field prior to his busy season.

An example of how this printer sells to those who think it is an off-season is shown by a recent experience with a miller. Like most millers, the prospect said his season did not start until the beginning of the crop year, about July first. He stated that most flour, especially bakers' flour, is sold on contract, generally from July to mid-fall.

Competition falls off

This line of argument naturally has stumped some printers who passed him up in his off-season, but our enterprising friend showed that miller he would be so busy booking contracts when July came he would have little time for sales promotion. He showed the miller the contracts might be made the following July, but that actual sales for any particular variety of flour are generally made by continuous advertising during preceding months of the year.

The miller bought a series of mailing pieces, one each month for the winter and early spring months; then, to introduce a new service and summarize the sales campaign for the past months, an illustrated booklet to be mailed at the beginning of the crop year to all commercial bakers in the zone served.

This off-season, direct-mail advertising was educational to the extent that it informed bakers as to how this flour would improve fermentation tolerance, texture, crumb, color, and appearance. Naturally these sales points were driven home one at a time and prepared the way for the complete booklet telling a story of the superior qualities of this flour. And while the series addressed to commercial bakers was being sent out, the

printer with foresight and ideas was delivering recipe slips and folders for insertion in the sacks of family flour.

But selling advertising printing to a miller in the off-season was only one instance for this printer. He noticed that horseback riding was becoming a fad; he found that the riding academies were doing nothing constructive to get business. He explains his activities with, "We contacted a leading academy operator, but he told us that winter business was never good and that he could not advertise by mail until spring. We showed him that to wait until spring would be giving his competitors a chance to get the best clients . . . he saw the light and we began preparing small folders, mailing cards, and a broadside on the subject of riding for health, for pleasure, for sport, and so on. His response was an immediate increase in winter business, but the biggest returns will come in the spring months from the new people he has contacted."

To help capitalize on these contacts a high-class, illustrated, bound volume showing actual photographs of the sta-

* * A Copy Suggestion * *

YOU CANNOT DO WITHOUT IT

YOU MAY have tried to get along without advertising. So have others. But how have you or they succeeded? Has the business grown? Is it satisfactory? Has it reached the limits of its possibilities?

Evidently not. The experience of one is very much like the experience of others. You cannot sell in satisfactory volume—and volume is essential now that prices are at lower levels—without telling people what you have and *who* and *why* you are.

Discuss an advertising program with us. We can develop a method of publicity to fit any purse or problem. The phone is Monroe 7426.

The Joseph K. Arnold Company, Chicago, uses its house-organ cover to boost advertising value

Large quantities of printing are sold as prospects complain business is too slow for any organized advertising effort.

Creative service does the trick

bles, the horses, the riding paths, and scenic spots was worked up for distribution among selected prospects during the spring months. The off-season mailing pieces have enabled the academy owner to sift the actual prospects from the mere "suspects" on his lists.

The printer knew that most small industrial plants were interested in heating during the winter and that most heating engineers were concentrating on heating problems at that time.

He knew that heating would be competitive, and all printing to advertise heating systems surely would be competitive; so he approached a heating-and-air-conditioning engineer to show him how he could get the jump on air-conditioning sales for spring business by cultivating the field during the winter. The folders, the booklets, the broadsides this printer sold as a result carry out an educational campaign directed to firms that should be in the market for air-conditioning systems and humidifiers during the summer months.

Appeal is universal

The same thought was invoked in selling an awning dealer blotters, screen-door slips, and inserts to go with the monthly statements.

"A bottler of carbonated beverages," this enterprising printer said, "told me it was his dull season and for us to call in spring. We had prepared a prospectus and soon had him interested in a conservative campaign to place family cartons into the homes for regular family consumption, showing him that an early start in the winter would develop many satisfied users before his rush season really could be expected to open up."

A hardware dealer complained that business was dull during the winter and that when spring came, the mail-order

houses took much of his staple business. This printer sold him on the idea of sponsoring home canning to the surrounding farm, dairy, and truck-growing section. People were set to thinking about steam-pressure canners, of cans, and sealers; many of these people, to be prepared for spring gardens and fruit crops, bought those articles as a result of the off-season effort. Too, the dealer was in a nice position to get the early spring business which had previously gone to other sources.

The operator of a large, popular tourist park grumbled that he could not buy printing until the tourist and vacation season started in the spring.

"And by that time your prospects will be scattering to the four corners of the earth," the printer told him. Also, he suggested that the limited number of the park's winter customers could provide more actual publicity and start the spring tourists into camp sooner than anyone else. Result, orders for stickers advertising the camp, resort features, and so on, also a special mailing piece to be forwarded to the guests registered during the past seasons pointing to improvements and added features.

Builds future sales

A building-materials dealer agreed that spring would bring some remodeling business. He further agreed that the winter months would be an opportune time to stress new roofs, new paint, new screens, new hardwood floors to a selected list of owners of houses six years old or older, knowing that it would take several months of effort to sell these prospects on remodeling, so he would be ready when the time came to cash in on worthwhile sales.

A farm-implement dealer said farmers would not buy new implements until they knew how the spring rains and crops would look. The printer agreed, but brought out the fact that the dealer must have his line in the minds of farmers when they were ready to buy and sold some circulars as a result.

Prospects appreciate help

But the list is too long for detailed enumeration. However: "We have often found," says the southwestern printer, "our most profitable sales are made by contacting the firms who think it is their off-season. Then, by selling them some plan for utilizing their time and talents during the off-season in preparation for the busy season, we have made our own sales show an increase."

The average business man today is alert to ways in which he can get back

into profitable operation. And when the printer shows him how to get the jump on competitors, that printer gets the jump on his—sells the account.

Just by way of example, the books of this one printer show profitable sales, many of them leading to bigger sales, to the following twenty-five classes of business where men told him it was their off-season at the time:

Flour miller; sporting goods dealer; ice cream manufacturer; lawn furniture and garden equipment; tourist camps; electric fan dealer; water cooler and refrigerator dealer; building materials

dealer; drapery and curtain retailer; rug and drapery cleaning service; ant and termite exterminating company; poultry supply dealer; fur storage; cannery equipment dealer; resort operator; boat dealer; camping and touring equipment merchants; farm implement dealer; air-conditioning equipment dealers and engineers; flower and garden seeds and plant retailers; ice manufacturer; carbonated beverage bottler; riding academy operator; awning dealer; as well as a transportation company, for spring and vacation trips to unusual places, which are planned long in advance.

Poor Makeready and Bad Stereotypes Spoil Halftones in Newspapers

By S. H. HORGAN

THE MANAGER of a tabloid, featuring halftones, asked why the halftones were "smears" compared with engraver's proof on the same newsprint used on the newspaper's presses.

He was advised to study an article by Harry A. Groesbeck, Junior, titled "The Ink Trap," in *Printers Ink Monthly* for July. This is nearly an exhaustive explanation of "how halftones go wrong after leaving the home of their birth." Groesbeck states general criticisms of a newspaper halftone are: "It looks all washed out"; "it's full of mud"; "it's too light," or "too dark." It may "look flat." The squashing of the ink sideways is called a chief cause of trouble.

In my years of newspaper-halftone experience, I found a big factor to be granulation of surface in the stereotype, compared with the polished surface of the halftone dots in the original. Improved stereotyping has eliminated this largely, while the chief trouble is the rough surface of the blanket or muslin used as the draw sheet over the packing of a newspaper impression cylinder.

I told this to the tabloid manager, with the result that he found a top blanket with a surface like patent leather, and improved his stereotyping. Today his halftone printing is second to none. Newspapers must have plenty of halftones these days, although readers and advertisers are satisfied only with the best in engraving and printing.

Garnier Engraving Company, of Los Angeles, sends proofs of a 120-screen

halftone on newsprint and also a print on fine muslin. The letter accompanying these exhibits states "it has taken Garnier twenty years to develop this new halftone plate with the registered trade-mark "Deeptone."

This would indicate that Garnier has not been a close reader of THE INLAND PRINTER, for, during the twenty years we have published inserts that showed screens much finer than those used by newspapers printed on newsprint, until it was found that by the use of modern etching machines and a skilled etcher it could be accomplished.

Mesh matches exactly

In the case of this Garnier proof on muslin, it was fortunate that the mesh of the threads in the muslin matched exactly the number of dots in the halftone, consequently there was no moiré pattern. How successful will be the printed results in either case depends on how skillfully the overlay is made, and this is up to the printer.

In his letter is a circular on "Hand-made finish, printed on a Miehle vertical, running at average speed," which shows that Garnier, with "Deeptone" 120-line halftones, has mastered the difficult problem of printing halftones on rough stock satisfactorily.

There is a tendency to fuse the three distinct photomechanical processes of getting pictures into print under one head. One writer claims that they should all be termed "photoengraving," while

others hold that because Senefelder, inventor of lithography, printed in 1819 in his "Course of Lithography" the following clause: The different manners of lithography may be divided into two branches: The slightly elevated and the engraved (intaglio) manners.

This should show, he continues, that whatever Senefelder aimed to do and did do was to etch the designs in relief. When photography was applied to lithography, the lithographers should have termed it photoengraving and photolithographers should have called themselves photoengravers. This mixing up of the terms ought to be discouraged, for it will lead to even more confusion than at present exists between customers, advertising agents, printers, photo-mechanical employes, and employers. The hiring of photoengravers to produce planographic plates and the engaging of photolithographers to make relief plates has proved costly.

An excellent example

The double-page 150-screen halftone, recording the banquet of the N. E. A. at Los Angeles, published in THE INLAND PRINTER for September, 1932, pages 62 and 63, has never been excelled by any previous flashlight illustration. This can safely be said. It would be well to study it once more. The excellence of every portion; the softness and even quality of the illumination; the care with which the halftone was engraved; but above all the masterful printing makes this an outstanding success.

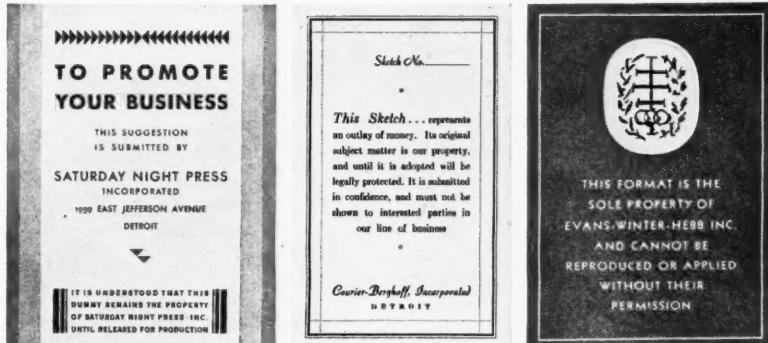
It recalls to the writer a flashlight news photograph for which he was responsible, made at a dinner at the Waldorf-Astoria, New York City, in 1898. President McKinley was being dined and all the national Republican leaders were present. President McKinley graciously posed for the picture.

When I gave the signal, a large quantity of flashlight powder was exploded, making a big cloud of smoke. Needless to say, my photographer, Robert Dunn, and I broke records getting to the street before house detectives could arrest us. President McKinley the next morning was pleasantly surprised by the quality of the halftone which covered the upper half of the New York Tribune's first page. That picture practically pioneered the flashlight halftones of banquets, of which this N. E. A. halftone is one of the finest examples I have seen.

Guard All Copy Ideas and Dummies Against Theft With a Label

PRINTERS everywhere are now offering copy service to customers and prospects as a come-on for more business. Such copy service is expensive. Often it is offered "free," the cost being absorbed into the selling expense. The printer has no comeback when the customer decides to use the copy although having some other printer do the work. What can the printer do to protect himself against such piracy?

Shown are three examples of labels affixed to every piece of copy and each layout submitted to customers and to prospects of the Detroit printing firms that are using them regularly.



These labels offer you ideas for your own. Any one will mark the copy and layout it decorates as the property of the submitting printer. All are attractive "salesmen"

The Courier-Berghoff label is said to legally protect its dummies, according to rulings handed down by the Supreme Courts of three states.

"It is submitted in confidence and must not be shown to interested parties in our line of business." It is a well known fact among printers that prospects will use such copy ideas as a basis for obtaining competitive bids unless this or some similar warning is tacked on. Even then, the customer sometimes ignores the ethical side of the matter and uses the copy in this way.

True, if the copy is used and another printer produces the order, the submitting printer can sue the customer. But the amount is small and few printers will antagonize a customer by such action—and the customer usually knows it. However, the copy, even though submitted as "free," is protected and the printer may bill the user for it because

of the label. Such copy is submitted on condition that the printing is done by the printer supplying the copy. When copy service is charged for, like any other item in the cost of producing a printed piece, the label guarantees the printer's right to charge for this service, regardless of who does the printing. This enables the printer to make a profit on the copy and dummy without antagonizing a customer.

The advantages of using such labels are many. Not only does the label make the prospect hesitant about using the idea when placing the order elsewhere, but it also creates a more impressive

appearance and a resulting favorable attitude toward the copy and layout submitted. The printer gains a lot by letting prospects know he considers such copy suggestions worth protecting.

It is quite possible that some other advertising writer miles away may have had the same idea at the same time, in which case nothing can be done about it. For all practical purposes, some label similar to those above will protect your brainchildren against theft, increase your percentage of orders from such dummies, and will enable you to charge for any which may be kept by the prospect for any reason.

★ ★

Even More Valuable Right Now

"I feel that THE INLAND PRINTER is the best magazine for the printing trade that I have ever seen and that it is well worth the money. In times like these, it seems to me that it is even of more value."—O. L. Davis, *Editor, The Chariton Courier, Keytesville, Missouri.*

ACROSS THE EDITOR'S DESK

★ *Brief, intimate paragraphs on men and events in the graphic arts, with a bit of comment or more about interesting angles of features in this issue and in those to follow* ★

ENCOURAGING reports continue to come in. A summary of employment and earnings in principal industries of Pennsylvania, prepared by the Federal Reserve Bank of Philadelphia and the United States Bureau of Labor Statistics, discloses that employment in the printing industry of that state is 87.6 per cent of what it had been in the "good years" of 1923-4-5, on a par with other leading industries. Wages average \$27.75 weekly, almost double any other industry in the state except chemicals, and 25 per cent above that industry.

CIGARET manufacturers recently have been giving printers and others a powerful lesson on the fallacy of cutting prices to gain volume. Chopping went on until fifteen-cent packs were being sold for a dime by a *food chain*—three cents on a carton to cover overhead, advertising, delivery, handling, and sales charges. Profit? It was a leader to draw customers who *might* buy foodstuffs. The cigar stores and druggists who are the backbone of all cigarette distribution were losing trade and income—and canceling orders. The printer is manufacturer and retailer in one. When he cuts prices to break a competitor, he invites a bigger one to do the same to him. The little fellows can only wreck each other and themselves. The big printer doesn't want to cut prices—he expects to be in business long after the foolish ones have run themselves out. If I'm wrong, write.

UNEMPLOYMENT insurance is getting increased consideration from legislative bodies and employers' bodies, such as the American Management Association. That group takes the view that such insurance is coming and that steps must be taken to make it fair to employee and employer alike. With various industrial employers' associations, it holds that strong opposition must be given the American Federation of Labor's plan of making the unemployment insurance payable as long as an unemployed person cannot find work in his own trade. Success of the plan, employers are warned, is doomed unless union laws against any shifting from one industry to another, as may be necessary, are relaxed. The printing industry, especially, would suffer heavily otherwise.

Then, too, the American Management Association advocates a sixty-day period before insurance payments start, to discourage habitual nonworkers.

THE mail service has taken two more hefty wallops on the chin as a result of the increased postage rates. The two biggest users of the mails—Sears Roebuck and Montgomery Ward—are making use of the distributing organization of one of their printers—the R. R. Donnelley & Sons Company—to cut the cost of delivering the spring catalogs. Twenty million catalogs are being distributed for the two mail-order houses at a saving estimated at \$500,000. It is reported that the printer's crews delivered the catalogs at a cost far below even the old postage rates. Higher postage took business away from printers and now a printer is returning the favor.

DURING the heat of the last presidential campaign, one newspaperman tells me, he and his wife each received reprints of Congressional speeches by members from Illinois, Massachusetts, and Connecticut. These cards were all printed at the Government Printing Office, "not at Government expense." All were sent under Congressional "franking privilege." He adds that in four families closely connected, totaling four, four, five, and eight voters, each member received similar cards. Sixty-three cards in five families, where fifteen would have served! These "speeches" were strictly political in purpose and intent, mailed free despite the post-office department deficit, and printed at prices far below what any commercial printer could quote. It would seem that printers and large users of the mails should demand that Congress end this abuse.

NO newspapers went under the sheriff's hammer in 1932, N. E. A. Secretary Harry Rutledge points out. Only four-tenths of one per cent of all the newspapers in the country failed during the year. This, he points out, is because the newspapers have not been drowned in "watered" stock.

QUITE a few mailing pieces come to this desk each month for inclusion in the Review of Specimens. As will be noted from the comments in that department this month, many of them are too closely line-spaced. This affects the attractiveness of such printing, and it often displeases the buyer and his prospects, although probably they do not know what it is about such pieces that fails to click. This mental reaction may reduce the printing buyer's sales and, in turn, the printer's sales. It is good business to watch this more closely.

EVERY industry is feeling the pinch of the price-cutter today, as is evidenced by the discussions printed in industrial publications of all fields. Like the printing industry, the others feel that sound credits will provide the solution of this type of competition. THE INLAND PRINTER subscribes to the suggestion made in other industries that pressure be brought to bear upon bankers to *refuse* credit to any who sell at cost or a loss, and to *ease* credit for all who can show orders taken at a profit. *The chiseler cannot operate for many weeks if his credit is cut off.* This raises the question of sound operating statements. In the months to come, bankers will not be inclined to lend freely to printers having high overhead costs because of upkeep on charged-off and obsolete equipment. Go over your plant from the banker's viewpoint now to analyze the amount of credit which you may expect to receive.

PRINTERS will find much food for thought in the summaries, reported at the annual session of the American Management Association, on "form" printing. Executives of such firms as the Detroit Electric Company and Westinghouse told of savings as high as 40 per cent in printing costs through standardization of all forms as to size, quantity, and papers used. Savings as high as 80 per cent on small-quantity forms, by having such orders offset-printed, were also reported. Hank Tooms this month tells how one printer saved several firms 8 per cent or more by helping them to standardize forms and then "ganging" the printing. It should be an easy matter for others to do the same.

The Open Forum

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

Printer Urges Advertising Man to Stay in His Own Backyard

To the Editor:—Will the continual criticizing and offering of suggestions to the printer on how to run his business ever stop? I sometimes wonder.

I refer to a number of articles written by the officers of advertising agencies which have recently appeared.

I have just finished reading the article by Maxwell Droke, appearing in your magazine. I have great respect for him as a writer, having read a number of his articles and brochures; also as a business man, having had dealings with him.

I do not, however, respect the article.

If there is one printer in Cincinnati who is really capable of rendering advertising service to his customer and is giving it away for the printing order, I have not as yet met him.

If there is any printer who is giving away his advertising service for the sake of a printing order—that's just about how much the service is worth.

When the customer accepts this free service because it's cheap—and then the mailing fails—I blame the customer a great deal more than I do the printer.

There exists today, probably due to the depression we had, a number of small advertising agencies that started because larger agencies cut down. These small agencies are just as big if not a bigger menace to the legitimate agency as printers with creative staffs.

The advertising agency must build its business on past performances. So must the creative printer.

How are we going to relieve the evil that exists of which Droke writes? I'd suggest to Droke that any printer who desires to create advertising for his customer should be made to obtain certain requirements like doctors, lawyers, and other professional men. He then would be given an award of recognition by, let us say, such an organization as the Association of Advertising Agencies.

If this were done, perhaps there would be less or even no competition from the printer, who is now creating advertising for his customer that he may run his

business at a profit—and smile at cut-throat price competition of others.

Perhaps if this movement were inaugurated, we would personally be eliminated from creating advertising for our customers. We'll take our chances.

I do want to say in closing that I enjoy reading THE INLAND PRINTER immensely. I particularly get a lot out of the various specimens. Your added feature of an idea every month is certainly a progressive move. More of these ideas and less articles on how a printer should run his business by our friend, the executive of an advertising agency.—ALFRED M. MAY, President, the Alfred M. May Company, Cincinnati.

EDITOR'S NOTE: The giving of free service referred to printers everywhere, and not in the author's home town. We say "amen" to your views as to the worthlessness of "free" copy service. We are glad you find the SPECIMEN REVIEW helpful. If it were not, we should not hesitate in amputating it. Too, your approval of our monthly mailing-piece feature is appreciated, since we feel it is one of the most valuable services we can offer to our readers. Printers are making a profit on these direct-mail helps regularly each month.

★ ★ A Copy Suggestion ★ ★

When the Customer Says

"OK"

...that's when we redouble our vigilance. There are many things that the average buyer of printing is not familiar with that can mar the appearance of his printed matter without affecting his O.K. Such things as printing on the wrong side of the paper and folding against the grain (yes, there is a grain and a right and wrong side in most papers) are only two of the numerous "hidden" things to be carefully watched.

Our supervision includes the small details AFTER the O.K. has been received as well as before.

Let us show you just what we mean ... call Liberty 7591.

The Berkeley Press, Boston, uses "sweet music" in title of an effective stuffer sent with all mail

Printing Buyer Holds That Lack of Ideas Hampers Sales

To the Editor:—After experiencing about ten years of dealing with printers I still think the most important thing a printer can do is to become well versed in type and layout, acquire a knowledge of the technique of local and nationally known artists, build up a file of direct-mail pieces, as well as ad layouts—so that he will be able to furnish ideas.

In this office we have dealt with a number of small printers and, while I am no expert on typography, I think I know enough about it to make the statement that few of the printers that we have ever had, and this must include twenty printers in Chicago, outside of Donnelley's, have been able to design a piece of printed matter for us with any degree of artistry. It takes much time to dream over a piece, of course. I suppose a printer is so busy with all the exasperating details of the work itself that he hasn't time to do any dreaming.

Even the smart printing salesmen who come around—some from the largest companies—generally come along with some braggadocio ideas that the company could do something far more attractive than the last piece we had done, but when it comes right down to getting some ideas, all they seem to be able to do is pull samples from their cases about what other companies had done.

You have covered the idea of that in THE INLAND PRINTER; that is, a printer ought to be able to furnish ideas. If he has ideas, he will be able to sell more.

If a printer educated himself to all the factors involved, he could design a piece quickly and artistically and he could gradually train his customers to talk over a new piece with him, present his ideas, and then the printer could come back with several dummies, present the best he can do, name the price, and offer several others in which costs are less. Maybe more articles on this subject would help convince printers that it is a way to get customers and to hold them.—CHARLES REYNOLDS, Managing Editor, *The Kiwanis Magazine*.

Chemist Offers Proofs of Need for Starch in Papermaking

To the Editor:—In the Robert Alton article which appeared some time ago I find the statement "Starch, an undesirable constituent of all paper, may be detected by a solution of iodin, which will cause the paper to turn blue."

I do not question the accuracy of the chemical test showing the presence of starch in paper, but do question the accuracy of the statement that starch is "an undesirable constituent of paper," and trust you will print the facts given below as evidence that starch or starch gums, in and of themselves, not only add to the serviceability of the paper, but are quite free from any injurious effect on paper, as evidenced by time.

Let us note that specimens of paper made more than 2,000 years ago containing starch give rather undeniable evidence that starch, as such, has not caused any deterioration since the papers are still in excellent condition and present a satisfactory surface.

Second, the various members of The Association of Pulp and Paper Manufacturers are constantly pursuing research investigations as to factors which make better paper from the printer's standpoint, and also as to what elements give permanence to papers.

Chemists interested in paper manufacture, together with the United States Bureau of Standards, have made various artificial-age tests to measure the relative endurance of different paper-making fibers, and the effect of adding various materials to give papers the character for good printing and writing.

These age tests have shown that impurities or by-products of an acid character will cause a rapid deterioration, from which it follows that the raw stock used should consist of well purified fibers.

They have made papers of these fibers and added various chemicals, such as rosin size and alum, necessary to bring about sufficient water repellence so that writing and printing results will be satisfactory. They have discovered that the lower the percentage of both rosin size and alum, the greater the permanence, and they have found that by the use of starch in paper, the amount of rosin size and alum can be reduced to a point much lower than if

starch were not present. Therefore, indirectly, starch aids in adding permanence and avoiding the brittleness caused by the addition of rosin size and alum.

Next, note that pure cellulose fibers, whether from cotton rags or purified wood fibers, are identical in chemical composition, from which it follows that the addition of pure starch to pure cellulose fibers brings about no injurious chemical reaction in the paper.

The foregoing statements are verified by the United States Bureau of Standards Journal of Research, Volume VII, issue of November, 1931.

Aside from the aid which a suitably converted starch gives in reducing the amount of rosin size and alum necessary, it improves the strength of paper and, when applied as a surface sizing, it not only penetrates but it also forms a film on the surface of the paper, decreasing the porosity, and thus preventing the absorption of deleterious gases from air.

Starch also reduces the absorption of writing or printing ink, with the result that these inks applied to the surface remain on the surface and will produce sharper and brighter printing effects.

Summarizing the above, it appears that starch is chemically quite like purified papermaking fibers and produces no adverse effect on the paper fiber, and from the printer's standpoint, is really a beneficial constituent rather than "an undesirable one" in that it presents a better printing surface.—W. A. NIVLING, member, Technical Association Pulp and Paper Industry, Boston.

Sell Advertising Printing With Fine Printed Advertising

The second mailing folder for the printer's own advertising is shown on the two following pages.

The face is the square-serif style generally known as Egyptian. The various versions from typefounders are: American Type Founders Company, Stymie; Bauer Type Foundry, Beton; Continental Typefounders Association, Girder; Intertype Corporation, Cairo; Lanston Monotype Machine Company, Rockwell; the Ludlow Typograph Company, Karnak; Mergenthaler Linotype Company, Memphis. In your folder use the name of the particular face you have; the term "Builders" is used here to avoid any suggestion of discrimination.

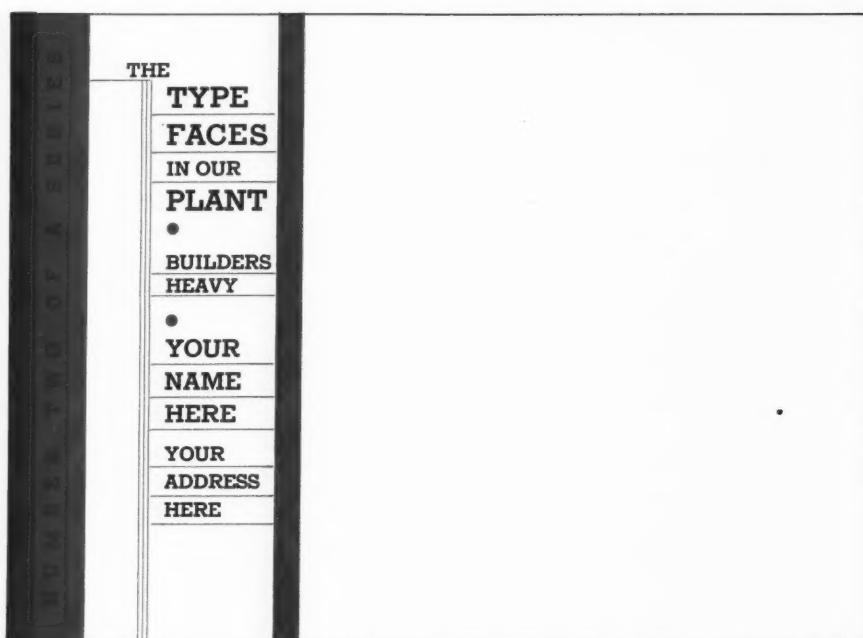
This piece will do double service for you. It displays a *selling* type face in the modern manner and at the same time subtly suggests that you can turn out equally attractive, productive, and economical printed matter.

Best of all, this type face has not been "worked to death."

Our reproductions are full size, exactly as you will set them for yourself.

Before starting your men to work on creating this folder for your own advertising, write THE INLAND PRINTER, 205 West Wacker Drive, Chicago, for the copyright release for your town. Only one printer in each city may use it.

Cost? Nothing, except three copies of the finished piece. This is another helpful service by THE INLAND PRINTER.



Envelope designed to match the attractive mailing piece for printers shown on two following pages. Printed on matching stock in the same colors, it offers an enticing introduction to the folder inside.

● YOUR NAME AND ADDRESS HERE

We have the entire series of roman from six - to forty-eight-point. No accompanying italic has been cut. In fact, none is needed. Contrast is obtained, you can readily see, through judicious use of caps and lower-case.

A ring will bring a salesman. He can show you further samples of what we can do with this type face—and others that we have—and talk over that next job you have in mind.

what can be done with this type face. These demonstrate advertisements. These demonstrate in complete alphabet, and two small inness cards, a chart giving characters a letterhead, return envelope, business inside of this folder. In order are the study the samples reproduced on in being able to produce the unusual face. Its main point of sales value is can be obtained with this new type picture graphically the effects that obtain in fact, none is needed. Contrast is obtained, you can readily see, through judicious use of caps and lower-case.

● A folder as small as this can never

BUILDERS HEAVY EVIDENCES THE UNUSUAL

● Just Specify BUILDERS HEAVY

Our equipment makes it possible for you to receive the best in service. From conception to finished job, we ever bear in mind that we are true "salescreators with type faces."

YOUR NAME

Sales Creators With Type Faces

YOUR ADDRESS HERE

Main 1234

THE
TYPE
FACES
IN OUR
PLANT

●
BUILDERS
HEAVY

Here are the front and back pages and the first spread of this month's mailing piece for printers. It features a popular, "new" type face. Dotted rules show how it is folded. It is shown full size (inside spread on next page) exactly as you would produce it yourself

YOUR NAME HERE

Your Street Address and Telephone Number Here

YOUR CITY AND STATE

YOUR NAME HERE

Your Street Address Here

YOUR CITY, STATE

Sales Creators With Type Faces

YOUR NAME HERE

YOUR STREET ADDRESS

YOUR CITY

SALESMAN'S NAME

Main 1234

CHARACTERS IN COMPLETE FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&!?

123456abcdefghijklmnopqrstuvwxyz7890\$

Introducing

BUILDERS HEAVY



Builders Heavy produces unusual and distinctive effects. It looks well in most jobs that require such effects. A list may run from business cards to de luxe booklets. Color can be interspersed as desired and the best result would be obtained.

Shall we talk over the further possibilities of Builders Heavy? A ring will bring a salesman.

Main
1234

YOUR NAME HERE

Sales Creators With Type Faces

YOUR ADDRESS TO GO HERE

ENVELOPES

Sure!

Envelopes are a neglected item with most printing plants. As "sales creators with type faces," not even the small order is slighted.

Our equipment makes it possible for us to produce envelopes at a minimum of cost, no matter whether the run calls for twenty-five or a million.

Main May we go into details? A
1234 ring will bring a salesman.

YOUR NAME HERE

Sales Creators With Type Faces

YOUR ADDRESS TO GO HERE

This is the inside spread of this month's mailing piece to advertise printers. At the top are shown a letterhead, envelope corner card, and a business calling card, as they would look in this type. It is a selling piece, designed to produce more printing orders for you

Offset and Gravure

This department invites your questions on all methods of printing other than relief, especially offset lithography. Replies on problems of general interest will be printed

• By GUSTAV R. MAYER

Estimating for Offset and Gravure

I shall have occasion to do considerable estimating for offset and rotogravure, also steel- and copperplate engraving; can you direct me to the source of reliable information in book or table form, if such is available? I have been told it is impossible to prepare a table of figures which could be used in estimating offset platemaking and printing.—*Minnesota*.

Nearly every estimator prepares his own data based on actual production of the work that has come within his experience. There are several books on estimating letterpress printing, but none of a similar kind on offset lithography and gravure. The business and trade associations in the graphic arts have gathered such data for years for members.

The cost division of the Color Printing and Lithographic Industries, at 19 West 44 Street, New York City, has published two manuals on production costs of typographic and lithographic color printing, compiled by Bernard J. Raeber, cost engineer; write them for further information. We do not know of any rotogravure data, perhaps you can obtain general information from the Harris-Seybold-Potter Company, at 343 South Dearborn Street, Chicago. For data on steel- and copperplate write to the Engraved Stationery Manufacturers Association, T. A. Isert, secretary, 250 West 57 Street, New York City.

Books containing information about these processes that will be of value to the estimator are: "Plate Printing and Die Stamping," by Robert W. Salade, for full information on steel- and copperplate engraving and printing, \$1.10 postpaid. "Commercial Engraving and Printing," by C. W. Hackleman, at \$15.00, contains a comprehensive description of all the printing methods, with numerous illustrations. "Advertising Production Methods," by Albert W. Dippy, \$4.15, should be in the library of every printer and estimator for the exceptionally detailed description of the steps in all the major platemaking and printing methods. These books can be obtained from our book department.

As to a table of figures, practically no two printing orders are exactly the same; the human element that enters

into production is a variable factor in every printing plant; new paper, inks, methods of production are constantly being introduced, so the estimate of yesterday may not be worth anything for the order of tomorrow.

Wishes Course on Offset Presswork

I am a pressman-compositor and recently I had the opportunity to be shown through an offset-printing plant. I would like to get some information about this work. What is the best way to learn it and are there any books that will give me information?—*Louisiana*.

Like learning to run a typographical press, actual experience in a shop will be the only method of becoming proficient in operating an offset press. Many large cities, New York, Chicago, and Buffalo, for instance, teach the fundamentals of offset lithography in vocational schools and have evening classes for those who work during the day. In the Buffalo school there are typographical and lithographical apprentices and journeymen who want to learn how to run an offset press. Do not know if there is such a school in your city, but you can find out from your Board of Education.

For a beginning, the best book is "Offset Lithography, Photolithography, Tin Plate Decorating," Warren C. Browne, author. If this is not in your local public library, you can obtain a copy from our book department, \$3.10 postpaid. Should you have an offset-lithographer friend, he can explain any details in the book which may be puzzling, as lithographic-offset printing is entirely different from letterpress printing.

Brass "Dry Offset" Plate Is Tried Out

Experiments are being made by Renk in the Koenig & Bauer factory with thin brass plates on which the illustrations and type consist of nickel, with a mercury amalgam applied to the surrounding brass areas to resist the ink. At present the tendency is to scum, even with spraying of mercury onto the plate while printing. This is similar to pantone. Galetzga coats his zinc plates with a film and calls it "Ambrogal" printing, but the tendency to scum is still present in the plates.—*Graphische Betrieb*.

Typewriting Reproduced by Offset

We have seen reproductions of typewritten material by a process of photolitho printing. We would like to know more about this process and if possible to know the manufacturer of this equipment.—*G. P. C., Tennessee*.

This kind of printing is done on a small lithographic-offset press taking grained zinc or aluminum plates about the thickness of heavy wrapping paper. For duplicating typewriting natural or same size, these thin metal plates are placed in a typewriter having a special ribbon, charged with lithographic ink, with which the letter or text matter can be typed as easily as on paper. These plates are then treated in the usual way for lithographic printing and will produce thousands of copies on any kind of paper stock that can be run through this press. Where the type matter is to be reduced in size or reproductions from photos or drawings are to appear with the text, such plates are made by photolithography. This press is built in two sizes, 8½ by 11 inches, and 11 by 17 inches. The address of the maker is being sent you. He will give you detailed information regarding platemaking and printing for this particular purpose.

Asks Instruction on Special Process

I wish to buy an instruction book for teaching the art of printing on sheet zinc without engraving, such as is used on a German printing machine. The process is roughly as follows: Any printed matter or sketches in black lines on white paper can be reproduced; the original is oiled and copied on sheet zinc with a light-sensitive film, and the plate is put on press, from which any number of prints can be taken.—*Merchant, Canton, China*.

This process is known as the Van-Dyke or image-reversal process, in daily use among offset lithographers for making printing plates on "grained" sheets of zinc that are printed from on a lithographic-offset press. This platemaking method is described in THE INLAND PRINTER, January, 1925, page 541, under "The Direct or Glue Process," by Ellis Bassist; also in May, 1931, page 76, under "Photo-Litho on Zinc." After this photographic image has been placed on the plate, it requires further treatment to make it ready for printing; full

instruction regarding this step in the process will be found in the book "Metal Plate Lithography," by C. A. Seward. For a foundation in lithography, photoengraving, and printing, consult the Encyclopedia Britannica at any library, then proceed to books listed in catalog already sent you by mail.

The machine you refer to is the Roto-print press, which prints from lithographic zinc plates especially designed for this press. Complete instructions and practical assistance are supplied by the manufacturer at installation.

Plans to Buy Photolitho Equipment

Please furnish us the names of manufacturers of photolitho equipment.—*Lima, Ohio.*

Consult our "Catalog of Equipment and Supplies for the Graphic Arts," on pages 113 and 116. There have been some changes among the manufacturers of such equipment since publication; the Lanston Monotype Machine Company, 24 and Locust Streets, Philadelphia, Pennsylvania, has acquired the exclusive rights to manufacture equipment formerly marketed by the Huebner-Bleistein Patents Company and the Directoplate Corporation. Further announcement will be made in our pages when the Monotype company will be prepared to fill orders for the platemaking equipment of these houses.

Phototone Reduces Halftone Costs

Phototone is an inexpensive method of producing halftone printing plates invented by H. K. Kneeland, Los Angeles, in which the printing surface is a celluloid-like material instead of the usual sheet copper or zinc. A halftone screen negative is made in the usual way from the photo or drawing to make a print on a light-sensitive material which, through a chemical treatment, brings the dots into relief. This plate can be glued or nailed to a block for printing like any other plate for letterpress flat-bed printing.

All tone gradations of the original must be in the halftone screen negative as no reetching can be done. The plates can be engraved, silhouetted, and electrotyped. Eight minutes is stated to be the time required for producing a phototone plate. Examples of printing from these plates sent us indicate they will produce good results on the press.

This method is not suitable for line plates, but the photoengraver should find this is an addition to his present methods of halftone platemaking, especially now, when the cost of metal half-tones is often the reason the customer does not use halftones in advertising.

Relief Plates Are Basis of Dry Offset

The trade in general has only a slight understanding of the typographic-offset (dry offset) presses that are in use for many specialties, in which the plates are etched in relief and the impression on the paper is by offset from a rubber blanket, just as on the lithographic-offset press with which most printers are familiar. This combination of relief-etched plates and printing from them by offset with a rubber blanket had its inception in the idea of eliminating the costly makeready on the typographical press as well as to obtain longer runs from typographic relief plates.

Relief-etched line and halftone plates for offset printing are just the reverse from those made for the letterpress. All pictures and type matter require transposing from right to left, the designs and type matter reading right on the plates themselves. These plates may be either curved electrotypes or stereotypes and are clamped to the press cylinders like the plates on a rotary press.

In construction, "typo-offset" presses are practically the same as the litho-offset press, having a plate cylinder, an offset cylinder, and an impression cylinder, with the usual sets of inking rollers but no dampening mechanism. This relief-plate, offset-printing press eliminates the water fountain and dampening rollers, yet retains the advantages of offset printing onto all kinds of paper stock which do not lend themselves to direct printing on the letterpress.

The typo-offset presses are usually constructed for multicolor printing, in combination with automatic embossing, bronzing, and stamping, all of this being accomplished at the rate of five- to seven-thousand complete wrappers or cartons an hour, with remarkable register in three- and four-color printing.

These curved relief printing plates must be accurately prepared to obtain satisfactory results. There is a certain amount of makeready and, as this can only be done from underneath plates, the necessity for plates that are as mechanically perfect as possible is quite evident, for no makeready can be applied on the offset blanket to compensate for low or high spots on the curved surface. Stereotype plates require more makeready than electrotypes.

Considerable research has been done the past few years in relief etching on thin zinc plates that are attached to the press cylinder in the same way as on a litho-offset press, and results are very encouraging. Doctor Selle has introduced a method of etching on thin zinc plates and for which he applies another

etched plate for an underlay, and these plates are attached to the press cylinder with a quick-drying cement.

Bushmann sandwiches a thin rubber-like sheet between the etched zinc plate and the press cylinder, and then applies heat, which vulcanizes the plate to the cylinder. The principal reason for using these thin metal relief-etched plates and cementing or vulcanizing them to the press cylinder is to provide as true a mechanical printing surface as possible to minimize the necessity for an otherwise difficult makeready.

Special care must be observed that the plate cylinder and the offset cylinder are of equal diameter, or trouble with drag or slur in the impression will be encountered. This slur is commonly known as "diameter trouble" in litho-offset printing and was quite common at one time before the cause of drag and slur in fine line work and halftone dots was recognized and understood.

The diameters of the cylinders must be so adjusted that the ink from the plate is transferred from the relief-etched plate to the rubber blanket on the offset cylinder clean and sharp without applying any pressure that would force the etched plate into the rubber surface, the two cylindrical surfaces should just touch each other, or "kiss," as this is usually described.

An important detail is ink quality, for the usual letterpress ink used on a rotary press will not produce good results. An ink is required that has the same general character and concentration of coloring material as is used in litho-offset printing and, as this is "wet" multicolor printing, the ink used must have quick-setting properties, for slipsheeting is not feasible. Suitable inks are necessary for many purposes; for instance, the ink for baked-goods wrappers must be odorless when dry and, of course, must be absolutely nonpoisonous.

Printing relief-etched plates by offset is a purely mechanical operation in which no chemical conditions are present as in litho-offset printing; the idea has proved practical and comparatively simple in the production of packages, cartons, and wrappers for marketing baked goods, coffee, tea, soap, perfume, cheese, cigarettes, tobacco, and any article in which the sales appeal can be increased by an attractive or sanitary wrapper. Here the typo-offset press has proved its value in economical production for runs up into the millions and is thus of definite advantage in the printing industry and also to photoengravers, electrotypers, and typographical platemakers.—*Graphische Jahrbücher.*

Review of Specimens

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

• By J. L. FRAZIER

JOHN J. GARTNER, Preston, Victoria, Australia.—We think "The Format of the Book" is a most commendable booklet, in fact we wish more journeymen were capable of as good work. Text pages are handled remarkably, in fact the only criticism worth making is that the design on the cover is too small for the page and the title-page lines are too crowded.

T. R. GREGSON, Montreal, Quebec.—It was quite a stunt to combine in one piece the greetings of the Montreal Club of Printing House Craftsmen and a list of books in the club's library. It is nice to notice how much longer copies of THE INLAND PRINTER have been kept and bound than those of other magazines of the industry. It constitutes sustained recognition of leadership as few things could do. Workmanship on the piece is good, although the green seems a bit weak for use with the smaller and lighter-toned type of the text.

REUBEN J. HOLMES, Goodland, Kansas.—The ornament used on the title page of the folder "A Yuletide Wish" is too large and you have the colors reversed. The text type being more important, also lighter in tone, should have been printed in the stronger color, with the ornament and border, being heavier and less important, in the weaker member of the combination. If the type on the second page were raised and moved somewhat to the right a better balance would result. Note the pulling-down feeling and you will get a real conception of the importance of balance.

H. N. CORNAY, New Orleans.—Type which is too contrasting in shape and qualities of design, with crowding of lines, is a point of weakness in your business card. The red is dull, as though, after a previous run of black or some other dark ink, press and/or rollers had not been washed up thoroughly. Although a single rule under the top line would be better than the two, the layout and display are okay. If only single rule were used, the small typesetting-machine cut could have been struck over it in the second color, and a more unusual effect than as placed, at the right side beneath the rule band, would result.

CAPE TECHNICAL COLLEGE, Cape Town, South Africa.—We salute you on the general excellence of *The Craftsman*, December issue. The cover is rather good, the title page decidedly attractive, and printing of the halftones—including four-color process—unusually good. Suggestions for improve-

ment, in fact, concern only minor features. These are the old-fashioned, broken-border treatment of the "Annual Concert" page; the crowding of lines, especially in display, as indicated by the "Ideal Homes at Pinehurst" advertisement; contrasting shapes of types, as in the signature of the advertisement of Modern Home Furnishing Company; and the panelling of the head on the certificate for the show

or the block type, alone, should have been used for all major display, text being in a second and lighter face. Two should be sufficient for such a piece. When printing over an illustration, as on the blotter, "Christmas Cards," the color in which the illustration is printed should be a lot weaker in relation to the main color than your red. Otherwise, disconcerting complexity results and it is intensified in this case by the combination of decidedly contrasting shapes and styles of the type. On the "Distinguished" blotter the second color is so weak, so nearly invisible, as to suggest it was a waste of money to print it; still, it is quite strong enough for the diamond-shape ornaments, which take attention away from the type. On the whole, your layout work is fair enough, but the combination of decidedly inharmonious types is a real handicap to be guarded against.

THE EXCELSIOR PRINTERY, Iron Mountain, Michigan.—As a stunt the cover of your combination blotter-note pad is satisfactory because it will attract attention. You will appreciate, however, that the lines are arranged in a freakish, complex

fashion, a style that would not pass except on rare occasions, which raises the question, of course, as to the style being right in any instance. We are not surprised to learn there was much comment on the blotters, for they are both unusual and attention-arresting. The fact that there is only a little copy, set in relatively large type, compensates to some extent for the extensive use of rule. You will note, upon reference to the blotter headed "Quality Printing," on which more copy is printed over the rules at the bottom than on the others, that the clarity of any type is impaired in proportion as its amount increases and the size decreases. Since the rule-work functions as background, it would have been better if printed in comparatively light colors in all cases. You should avoid mixing so many styles of type; we note five are used on one of the blotters. To effect a better distribution of the white space on the blotter, "Quality Printing," the lines at the sides of the logotype, set at an angle, should be spaced further apart.

SCHNEPP & BARNES, Springfield, Illinois.—You do well in the production of *The Progress Magazine*. The simple cover is featured by a wide red band at the right-hand side, "bled" on side, top, and bottom, it's striking, unusual, in fact it is about the most original treatment we



Front of folder business card in chocolate brown and olive green, on the inside of which appears a sales story printed in an orange-red ink

of a horticultural society. The picture printed from linoleum blocks in brilliant matt colors is really dandy and demonstrates the excellent qualities of this type of ink to fine advantage. Painstaking, intelligent work is evident all the way through. Congratulations.

E. A. DEKINDER, Chickasha, Oklahoma.—Save for the association theron of types of contrasting shape and design style, the "Happy New Year" blotter is good. Arrangement is excellent and display is forceful. The Nubian

WE begged, pleaded, cajoled we requested, scolded demanded we bowed, kneeled, fell prostrate before them we reasoned, argued, commanded we cried, stormed, raged all our emotions were of no avail.

The Simon Legree of the Telephone Company insisted that we give up our nice comfortable number Glenmore 4-2409-2410 and adopt this new one -- APPlegate 6-9080-9081

We apologize for any inconvenience that this change may cause you. We must all accept our little share of suffering, however, for a worthy cause like the expansion of the dial telephone system.

Everything else at the COMET PRESS remains the same. Despite Telephone Companies, despite Depressions we are maintaining the high standards of artistic typography, fine printing and helpful personal service that have made the COMET PRESS a byword for school publications
2632 ATLANTIC AVENUE BROOKLYN, NEW YORK

Done in orange and black on cream-colored, ripple-finish cover stock, this notice of change in telephone numbers is likely to be kept handy by all who receive copies



1732 UNIVERSITY AVENUE · BERKELEY, CALIFORNIA
Telephone THornwall 5288 · Post Office Box 429

Number 345. Charles W. Abadie, Philadelphia, Pennsylvania. Black and dull yellow on white paper.
This letterhead and those below are examples of the unusual designs found in our Letterhead Contest

P D WILSON COMPANY Importers & Manufacturers
1735 UNIVERSITY AVENUE BERKELEY CALIFORNIA
TELEPHONE THornwall 5288  POST OFFICE BOX 429

Number 103. Joseph Bradford, Portland, Maine. Brown and orange inks on cream-colored paper

P. D. WILSON COMPANY
IMPORTERS AND MANUFACTURERS



1732 UNIVERSITY AVENUE
BERKELEY, CALIFORNIA
Telephone THornwall 5288
Post Office Box 429

Number 422. Eino E. Wigren, Chicago. Black and red inks on white paper. Hand-cut ornament



Telephone THornwall 5288
P • D • WILSON COMPANY

IMPORTERS AND MANUFACTURERS
1735 University Avenue • Post Office Box 429
BERKELEY, CALIFORNIA

Number 206. Claude W. Harmony, Sapulpa, Oklahoma. Black and green inks on white paper

POST OFFICE BOX 429 · TELEPHONE THORNWALL 5288
P.D. Wilson Company, IMPORTERS AND MANUFACTURERS

1735 UNIVERSITY AVENUE, BERKELEY, CALIFORNIA

Number 16. O. E. Booth, Des Moines, Iowa. Black and reddish-orange inks on white paper

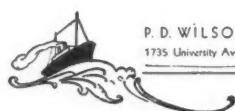
P. D. WILSON COMPANY



Importers and Manufacturers

TELEPHONE THORNWALL 5288 · P. O. BOX 429
1735 UNIVERSITY AVENUE,
BERKELEY, CALIFORNIA

Number 69. John White, Winnipeg, Manitoba, Canada. Black and green inks on white paper



P. D. WILSON COMPANY - Importers and Manufacturers
1735 University Avenue, Berkeley, Cal. · Telephone THornwall 5288 · Post Office Box 429

Number 346. LeVasseur Typographic Service, Buffalo, New York. Black and green inks, white paper

have seen in a long time, as the reproduction demonstrates. Except for the fact that heads over articles are somewhat unbalanced, with the first line, giving the title, usually rather short, the inside pages are also good. Since the type is extremely bold, to use it in a size large enough to make of the titles full or nearly full width lines would mean heads that would be too black. The solution, of course, is either a lighter type or longer titles. The subheads appearing immediately above the text and following author's name, and so on, are too closely line-spaced. You should try some arrangement to make the heads of inverted-pyramid contour instead of regular-pyramid, getting wider as they go down, as they are in most instances. Presswork is excellent. Keep it up!

WORKING MEN'S COLLEGE, Melbourne, Australia.—There is much to commend in "Our Work, 1932," a book displaying typographical work by the students. None of the specimens would offend, which means that arrangement is simple and orderly, and that the reader is given full consideration, as he should be. Red is too intense for large areas like the background for the illustration on the cover. It takes too much attention from the picture. Brown or green would have been excellent for the picture and satisfactory for the type below. Ornament is too pronounced on the title page, on which it fairly smothers the type. Squaring the type matter aggravates the effect. If the type were set long-and-short-line style, with more space between it and the top and bottom bands, the effect would be much better. A further weakness is undue letterspacing in the upper group, with more space between words than lines, which should never be. The foreword page is striking and attractive, and you will note it is structurally simple. A light rule around the band at the top, which is made up of border units, would add finish and eliminate the loose-jointed effect. You err in working rules in an ornamental capacity around headings, as on the page "If I Were a Printing Salesman." This is especially true when, as in this case, no definite pattern is created. And you should avoid printing weak colors on dark paper, as on the cover "Book of Types and Borders" where, again, lines are crowded. Following this are several excellent pages, then one headed "Paper and Ink" is reached, which is also handicapped through too great prominence of rules and ornaments. Lines are much too closely spaced on the otherwise attractive "Westward Ho" page, which we suggest be kept in mind as a guide. In open display work, even type faces with the longest descenders, hence largest shoulder, should have additional space between lines. With a particularly small shoulder, Goudy Old Style certainly needs it, and we consider two-point leads the minimum additional amount necessary between the four lines in the second panel. Most of the work is commendable. We are particularly pleased with the excellence of the four-color illustrations, in fact, with the presswork throughout.

THE AMERICAN PRESS, Minneapolis.—Your letterhead is well arranged, but takes up too much space. Even so, the lines are crowded. Space could be saved through use of a smaller press ornament and by having a rule only below the top line, with none above it. The orange used for the second color is too weak in tone for a line of type. It is a retiring color. The envelope is interesting and impressive, but it, too, takes too much space. Moving the type to the left and shortening the horizontal rule would bring the design into bounds, both so

far as size is concerned and to make it conform with a post-office rule that there should be three-and-a-half inches of space blank at the right of printing on the face of an envelope or folder to be sent through the mails. With the lines spaced out a bit further improvement would result. Crowding adversely affects blotter, "Genius," whereon use of too much rulework overshadows the type. While the cover is quite old-fashioned, the house-organ *Contact* is quite good. It would be better, of course, if fewer styles of types were used and if the longer items had interesting heads. However, the relatively large initials obviate any too great dullness.

LUDLOW PRINT SHOP, of Elyria, Ohio.—If the rule bent to form a scroll and printed in blue were smoother, the triangle ornament in orange smaller, and the lines spaced a bit farther apart, your business card would score. The arrangement combines novelty, so interest, with impressiveness.

HYDE PARK PRINTING COMPANY, Chicago.—Your letterhead set in the old Litho Roman, which seems to fit in with present typographic taste, is striking, largely because of its structural simplicity and colors. Aside from crowding of lines and use of Cheltenham Bold, other items are of good-average grade. With so much display, all in Cheltenham Bold, and with lines so crowded, the inside cover of the folder, bearing a sheaf of bridge score cards through slits on page 3, is pretty much of a jumble, but the blotters "It Can Be Done" and "Smile" are rather striking, and your presswork is A-No. 1.

REMBERT S. TRULICK, of Spartanburg, South Carolina.—Your "Letter Files" circular is dull and ordinary, largely through use of different styles of types for the display, but especially because one of them is Cheltenham Bold. The display lines are too nearly the same size with none standing out prominently. The item, therefore, lacks punch. Again, the line that should be outstanding seems to be "The New Year Is Here—It's Time to Change Files," yet it is least prominent of all; dull and unstimulating copy like "Transfers" overshadowing it. The green is good, but the red is "washed out" and lacking the degree of brilliance desirable when a color is used for printing type. Recipients would be given an impression of its having been done hurriedly and without much thought being given display and arrangement to command attention and interest.

THE FOSS-SOULE PRESS, Rochester, New York.—Measured by the standards of publications of its type, the *Genesee Valley Buyer* is high grade. Covers are particularly striking and attractive, in-

Roll of Honor

Among hundreds of specimens received, some are so outstanding that comment would be superfluous. To be helpful to the producer and others (the main purpose of this department) full description would be necessary, and space does not permit. To fittingly recognize such creators is the purpose of this Roll of Honor

SHEFFIELD-FISHER COMPANY, 329 East Avenue, Rochester, New York. Series of smart, impressive, modern folders and booklets for Eastman Kodak Company.

STRATHMORE COMPANY, Aurora, Illinois. Brochure for Belden Manufacturing Company, Chicago. Striking cover in black on orange suede stock; second color on inside pages, set in Egyptian type, matching color of cover stock.

UNITED STATES ADVERTISING CORPORATION, Toledo. Direct-mail pieces for Willys-Overland, Incorporated, and Pharis Tire and Rubber Company, Toledo.

EVERYBODY'S POULTRY MAGAZINE, Hanover, Pennsylvania. Blotter, "7.4 per cent Gain in Linage for February, 1933."

R. J. BUCHOLZ, Cleveland, Ohio. Casebound keepsake book, "Wayfaring Printers," privately printed.

JOSEPH M. EGLOFF, Rochester, New York. Folder, "With the Beginning of 1933."

THE WAVERLY PRESS, INCORPORATED, Baltimore. Booklet, "The Customer Sizes Up the Printer."

W. F. SCHULTZ, Dallas. Booklet, "Comparative Lines of Sans-Serif Types."

IRWIN L. BOGIN, New York City. Folder, "Job Wanted." (Exception: Type on title page too fat.)

DIERS PRINTING COMPANY, Seattle. Personalized New Year greeting.

GEORGE W. JONES, London, England. Souvenir menu of presentation dinner to Alderman Sir George Wyatt Truscott, Baronet.

JAY H. MAISH COMPANY, Marion, Ohio. Portfolio of caskets, on loose sheets, for the National Grave Vault Company, Galion, Ohio, illustrated with 300-line, inverted halftones printed over metallic ink. Also portfolio of de luxe letterheads, by the Folks on Gospel Hill, producers of exclusive business stationery.

AMERICAN PRINTING COMPANY, Galveston, Texas. Folder in two colors, "Are You Still Paying the High Price for Deposit Tickets?"

EDWARD ALONZO MILLER, Bloomfield Hills, Michigan. Various small pieces of printing.

YORK (PENNSYLVANIA) CLUB OF PRINTING HOUSE CRAFTSMEN. Program-menu booklet of annual dinner dance. (Exception: Too many rules on title page, where, also, lines are crowded.)

THE HAMILTON PRESS, New York City. Booklet, "Catalin." Round piece of onyx-like material glued to inside back cover shows through cut-outs on all pages and cover so it is visible on first receipt of booklet and while reading every page. A great idea.

S. COOKE PROPRIETARY, LIMITED, Melbourne, Australia. Menu for dinner tendered company's board of directors by staff.

REIN COMPANY, Houston, Texas. Brochure, "Cimarroncita," advertising a ranch school for girls, profusely illustrated with halftones "bled" in most-approved modern manner.

deed among the best we see. The only adverse criticism relates to something we doubt you can control: the many kinds of borders and type in the advertisements. There may be justification for this on a newspaper page, which is larger and accommodates more advertisements, but, in a publication with a relatively small page and with few advertisements on each, such efforts at individuality are unwarranted. When put into effect, pages as a whole are disconcerting and in some cases, due to the extreme contrasts, unpleasing. In short, with competition between ads not so keen, we advocate one standard display type in publications like the *Buyer*. And another point, heading lines as a rule are too closely spaced. The crowning merit of the work, aside from the covers, is excellent presswork.

CHISWICK POLYTECHNIC SCHOOL, London, England.—While interesting in style and arrangement, the title page "Bookwork" suffers the handicap of rules overbalancing the type. If the all-cap lines were not so crowded, the title page for "Composition as Explanation" would be a decidedly striking example of modern typography and layout. The several advertisements are excellently produced.

PETER W. SHOOKNER, New York City.—Lack of unity due to arrangement in too many parts—hence too many forces of eye-appeal—is the most serious fault with your work. This is particularly true of the invoice for Franz F. Eue; though the fact that there is so little type minimizes the fault in the business card of the same client, which is similarly arranged. It is difficult to give such layouts concentrated attention. On your blotter, "Make Your Ads Pay," the distracting spots are the ornaments rather than any type mass. Understand we do not advocate religious centering, but only that the off-center designs should have unity and be balanced.

THE COLLEGE PRESS, of College Heights, Alberta.—Thermographing the silver and black on the cover of "Catalogue and Planters' Guide" of the Lacombe Nurseries Limited adds measurably to the design's impressiveness. On bright green stock, the black and silver combination is both effective and pleasing. Spacing between the two lines of the title is too close. There is also an effect of crowding seen throughout the booklet, which is unfortunate, because the front and back margins are much narrower than at top and bottom, hence the type pages could easily have been two picas—maybe three—deeper. Making all the type pages deeper would permit opening up between lines, or at least around the heads and between paragraphs. The effect would be improved greatly.

by these far more correct margins. The type used for the main heads—an outline letter with contrasting light and heavy lines—is too delicate for use over the rather heavy Benedictine. We appreciate that many of the half-tones are old, but, even so, presswork could have been improved. Impression and, to a lesser degree, inking are decidedly uneven, and many letters are either broken or have the effect of being so because of inadequate impression. In arrangement at least the letterhead of the Press is interesting and effective, but the type is decidedly handicapped by so many rules. The band across the top is too pronounced. Fewer rules, too, should be used under the main line, and those under the lines below should be eliminated. Ornament should never be used to the point where it subordinates the type and causes a design to appear "fussy." On the Manitoba-Saskatchewan Book and Bible House letterhead, the rules used at the end of the italic line to square up the lines are a handicap instead of a help. More grace would be evident if the line in question were left normal, without being lengthened with rules. Lines, also in a couple of the other letterheads, are too crowded.

L. J. HERZBERG, Saint Louis.—You achieve striking and effective display without violating those cardinal principles of good layout, simplicity and good order. A fault tempering the excellence of the work is the needless crowding of display lines. The cover design of the booklet for the Brown Shoe Company, "Here Is the Way to Meet This New Price Trend," is a case in point. You will note that the second and third lines appear closer together than the first and second, and these seem too crowded. Additional space must be used between lines with an unusual number of ascending letters. To equalize the spacing of the three lines about six points should therefore be added between the second and third of these lines. Some pieces are weakened through letter-spacing of display lines, the effect of which is particularly bad in connection with bold types like the Ultra Bodoni. Bold type does not stand letterspacing as well as light. Extensive copy, especially where small type is required, should not be set in heavy faces. Except in the case of an occasional word in the text, letterspacing tends to weaken display force. Although we feel the type on the cover

is too small in relation to the page, the "Pet Milk" booklet is good.

RICHARD D. KING, Canton, Ohio.—A major weakness in the magazine cover is that the design is printed too low on the paper, making the page bottom heavy. It should be raised at least an inch. Another weakness tending to the same effect of bottom heaviness is the longest line being so near the bottom. Another essential of good design, pleasing contour, also is lacking, but the page still gives an effect of being striking and characterful.

E. S. AND A. ROBINSON, of Bristol, England.—Except for the fact that the blue is a bit too strong, we like the cover of "The House of Robinson." It is impressive, although not stylish. While pronouncedly readable, text pages might have been "dressed up" somewhat. The first move in this direction would be to select for the heads a more attractive type than the ad-letter Goudy Bold. It is particularly objectionable where, as is frequently so, composition is wholly in caps. When more than a single line appears in caps the effect is worse because the lines are spaced too closely. Often, too, spacing between words is wider than between lines, and that should never be. There is a decided difference in the space around various heads and, while not as serious as the faults already mentioned, this is undesirable. The type used for text, Kennerley, is one of the finest, and we are glad to note the presswork is good.

W. DONN BARBER, Cleveland, Ohio.—You certainly improved the cover of the *Journal*. The old one, a plain, ultra-conservative type arrangement, smacks too much of title page, even though the type is large. On the other hand, the new page is modern in character and is made interesting and impressive by the use of the building illustrations. To make a really fine page, the only thing required is a rearrangement of the lines in the upper panel. As set, these are awkward and create an unpleasing distribution of white space. While, as a rule, we favor avoiding centered, and so static, arrangement for the greater interest and attention value of off-center forms, the shape of the panel and the necessarily centered arrangement of matter between the cuts below (which, by the way, are "bled" at sides and bottom) make centering the title matter desirable. Even so, the main fault is that the lines are set too low in the



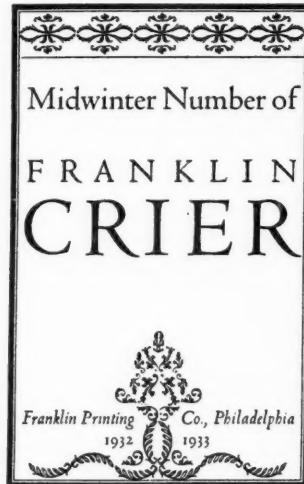
Abraham Lincoln

The beautiful and majestic memorial to this martyred President, erected in the nation's capital, is viewed daily by many thousands who hold his name in reverence.

We may learn much from his failures and successes, from his patience and his modesty, and from his unfailing optimism.

WM. F. FELL CO., PRINTERS, 1315 CHERRY STREET, PHILADELPHIA

Blotters without advertising talk may score if the text is interesting, like this one

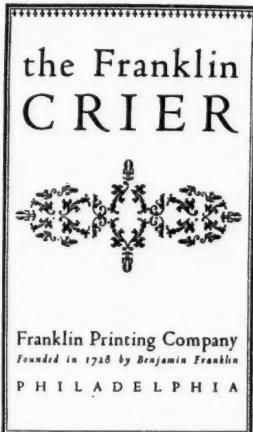


Striking, yet dignified house-organ cover is by Carl J.H. Anderson

THE BUILDING

Nothing more modern on Philadelphias sky line, the Philadelphia Saving Fund Building towers to a height of nearly 600 feet at the southwest corner of Twelfth and Market Streets. Air conditioned throughout and day lighted to an unusual degree, it is, as nearly as any public office building can be, a working machine. Its design, while vitally expressive of today, is basically the visual interpretation of the building's useful, practical purpose. In a word, Twelfth South Twelfth is an honest piece of economic engineering.

First half of folder-spread by Carl J. H. Anderson, Philadelphia, printed in black and red on India-tint stock. Other half at the right



Title page of characterful house-organ, cover of which is seen at left

panel, giving the top part too much white space in relation to the lower part. Raising all except the date line would give the page better balance and avoid crowding at the bottom of the group, while equalizing the white around type in the panel. It would help if, in the raising, the top of the line, "The Cleveland Bar Association," aligned with the tops of the cuts at either side. The other lines might have to be raised just a trifle more. In view of the weight of the type below it, the line "In this issue" is too weak for good effect.

ROBERT EVERETT SMITH, of Jersey City.—The cover and small title of the menu and program for the "Dinner Dance" of the New York Club of Printing House Craftsmen are characterful and impressive. Your main title page, through arrangement and overuse of ornament, also crowding, is complex, and contrasting styles of type introduce an inharmonious note that is not pleasant. Pages which follow, and especially the center spread, are spicy. While ornamental, they are not, in our judgment, too decorative, at least considering the character of the piece. Colors of inks and papers are quite satisfactory.

STANLEY E. STADY, Philadelphia.—We admire the greeting, "Proof," a lot, especially the striking layout of both printed pages. We regret, however, the lack of contrast in the halftone, which is set at an angle, with three corners "bled," also the fact that the screen is noticeable. Lines spaced too closely, and letterspacing out of proportion to spacing between lines, handicap the neatly arranged third page. If you eliminated the triangle, which appears in black, space would be provided for opening up the lines and result in great improvement.

CULLOM & GHERTNER, Nashville.—"A Message of Appreciation and Good Will," featured by an unusual and excellent color combination, is a striking broadside. Spacing is at fault at the top, where the second and third lines are too crowded, and the second is too far from the first, to which it is related just as closely as it is to the third. When we read "of Appreciation and Good Will" as a unit—as we do when these two lines are so closely grouped—the sense is not instantly complete. Some confusion, which handicaps complete impressiveness, is evident. We feel, too, the two parts of the address line should be pulled to

the center to obviate the wide gap between. Except that the two main lines are somewhat crowded, the McEwen Cherry Company letterhead is excellent, and crowding, considering the striking layout, is a minor fault.

CENTRAL TECHNICAL COLLEGE, Brisbane, Australia.—Commendable as a school project, "Examples of Printing" falls short of excellence. While impressive in general, and with good colors—especially for the illustrations—the use of Cheltenham Bold so arranged as to create an unbalanced effect, lacking also in unity, more than offsets the color scheme. The design doesn't "hold together." Makeready on the halftones, which, printed in colors, feature the forward part of the book, is fair enough, but the colors are off and true naturalness is not achieved. Most of the display pages are quite good but, if carried out with newer and more attractive types, the same layout would be infinitely better. Cheltenham Bold lacks style and grace, a handicap in addition to the one of being commonplace. Noticeable is a tendency to use caps excessively in display, the important lines of nine out of every ten specimens being so handled. All-cap composition makes for slow reading. Again, since all letters, unlike lower-case, are full height, additional leading is necessary or lines appear crowded. The bad effect of all-cap composition is emphasized in the Period Furniture page of Mr. Absolon; the page lacks unity and pleasing form. The large cartouche, in which the text of one of the "Mother of Arts" pages harmonizes with roman type, should not have been set in Old English. The heading, furthermore, is a bit too small. Watch line spacing, which tends to be close, and overuse of all-cap lines in your work.

ELLIOTT PRINTING HOUSE, Salem, Oregon.—You have done mighty well on the magazine *Industrial News Review*. The cover is impressive and yet, structurally, extremely simple; the handling of the name (in two lines) in reversed color on a band printed in a fine bright red across the top of the page, and "bled" at top and sides, being particularly good. The halftone illustration seems a bit low and the thought arises that it might have been raised close to the date, with the small ornament there omitted or set below the cut where it could suffice as a cutoff in lieu of the rules. These rules, however, serve to give the page an

THE PROGRAM

For mailing please enclose

The direct-mail program of the Philadelphia Saving Fund Building—By printed units and five sales letters mailed alternately over a period of three months. Each mailing carried a business-reply card, inviting the recipient to request a complimentary copy of an impressive booklet which contained the complete story of Twelve South Truth. More than 1000 of these booklets were voluntarily asked for—making the aggregate returns more than 17%.

The printed units of the program will be sent promptly to anyone requesting them.

**Franklin
Printing Company
Philadelphia**

Page 3 of Mr. Anderson's distinctive folder. Most interesting of its features is doubtless the distribution of white space. It adds punch

1933—Greetings

Better Printing

Telephone 6551

Rob't A. WILLIAMS Company

JANUARY					FEBRUARY				
S	M	T	W	F	S	S	M	T	W
1	2	3	4	5	6	7	8	9	10
8	9	10	11	12	13	14	5	6	7
15	16	17	18	19	20	21	12	13	14
22	23	24	25	26	27	28	19	20	21
29	30	31					23	24	25
							26	27	28

*to S.E.
1st St.*

A simple but decidedly impressive blotter from an able Evansville, Indiana, printer

effect of width at the bottom, so the ornament might best be omitted and additional space introduced just above the rules. In view of the text in distinctive Monotype Cochin, happily spaced widely between lines as the letter requires, the pages of text have the degree of distinction and character seldom found in publication work. One of the charms of the pages is their open, airy effect. Subheads are weak, and the same goes for the main heads where, as on page nine, the lines set flush at the left are too short. You did extremely good work printing the halftones on the dull stock; solids are good and black and the highlights clean. Your customer should be pleased.

SIDNEY S. WHEELER, Boston.—You have recorded facts of unusual interest about a man whose work touches the work of thousands of printers in the monograph "The Friendly Goudys." We believe you erred, however, in not using even better paper, for the nature of the work makes it deserved. Since there are not many pages and the run was small, the cost would not have run high. We suggest, too, a smaller page size would have been more suitable, first, because it would have added thickness (the binding overbalances the text), but more especially because the lines in the book, as printed, are somewhat too long. The pages of text in Frederic Goudy's crowning achievement (in the estimation of this writer) —the Kennerley—are pleasing but would be more so if spacing between words were not so wide. Being a closely fitted letter, Kennerley stands close word spacing. While neat, the title page would be improved by spacing the lines somewhat farther apart; the open space up and down is rather out of proportion to the

The Caxton Club, Chicago



The next meeting of The Caxton Club will be held in the Club Room, 410 North Michigan Avenue, on Saturday, January 14, 1933. Luncheon will be served at 12:30 p.m. at \$1.50 per plate. Our guest speaker will be Paul M. Angle, Librarian, Illinois State Historical Library, Springfield, Illinois. Mr. Angle is well known as an eminent authority on Lincoln, and will take for his subject, "Lincoln's Use of the Language." Members may bring guests. Please reply on the enclosed card.

Herbert D. Zimmerman, Secretary

Distinctive announcement by R. R. Donnelley & Sons Company, Chicago, the original of which is 8 by 10½ inches, printed in red on white paper

space taken up by the type. The imprint is perhaps a bit too large and is certainly too close to the border at the bottom. The circumstances of the production of this book, a community enterprise as it were, are most commendable and the tribute to a great type designer we know was appreciated at Deepdene.

SOUTHWEST PRINTING COMPANY, of Dallas, Texas.—Your work is excellent, particularly in so far as presswork is concerned. Of course the prize of the lot is the folder-container for the "Sharyland" brochure. A folder of heavy yellow cover stock, it is featured by grouped

The Hammond Company, Inc. FLORISTS
SECOND AND GRACE STREETS
RICHMOND VIRGINIA



The characterful, smart letterhead above by Earle S. Mallory, Richmond, Virginia, is printed in light blue and black on white laid stock. Lettering with counters filled in is the only thing to temper interest in the striking and unusual invoice form of the George Dixon Press, in black and red, and shown below

STATEMENT

George Dixon PRESS INC • 423 BOULEVARD • PASSAIC • N.J.

grapefruit, and there is a fold-up on the inside, stitched at the sides, for holding the booklet. The outstanding feature, of course, is the die-cutting of two of the grapefruit over which, on the back (inside front), a sheet of cellophane is attached. One therefore looks through the "window" and sees portions of the booklet's cover. Quite properly, yellow is the dominating color throughout. We like the booklet and it is best, typographically, of all the specimens sent, although there is too much space around the initials. The lines of headings set solid are crowded. Indeed we would say line

crowding, especially in display, is the only serious fault with your work, and it is evident in almost every one of the items. We might add that where there are no illustrations to enliven the effect, as in your advertisement run on the inside front cover of the November issue of *Southwest Chats*, the need for decided size contrast between important display and body is particularly essential, although, as a matter of fact, display should always stand out. In this instance there is by no means the difference in size between important and less important features there should be.

T. V. Wood, Long Beach, California.—Most commendable of the features of the souvenir of the I. T. U. convention is the interesting content, much of which we have read with interest. Next in interest are those illustrations in colors, black being from halftones and color introduced through the process of makeready described in the February, 1931, issue of THE INLAND PRINTER. Presswork is excellent, on dull-coated instead of enameled paper at that. The worst feature is the cover design, on which the words "Long Beach" and "California" in two lines are slant from the upper left-hand to the lower right-hand corner of the page. The worst feature is not the slant, although the conflict with the other units set horizontally and the effect on the whiting out are bad, but the old-fashioned character of the lettering. It suggests the typical department-store logotype of many years ago. We admire the clean-cut heads in sans serif, but mention the fact the style is not so suitable for text and, in the book in question, is at a further handicap because the lines are so crowded. While we see no especial reasons why they should be necessary in this case without an index, this is the largest book we have seen in a long time where the pages are not numbered. On the whole and though, as already made plain, the book is not de luxe it represents a commendable effort on your part which we fully appreciate.

Bibliotheca Typographica
In usum eorum qui Libros
amant: A List of Books
About Books
by
HORACE HART

*With an Introduction by
GEORGE PARKER WINSHIP, LITT.D.*

ROCHESTER, NEW YORK
THE PRINTING HOUSE OF LEO HART
MCMXXXIII

Attractive title page of de luxe, limited-edition book published by The Printing House of Leo Hart, Rochester, New York. By Leo Hart's son, Horace, it's a reference list on books and printing



ARCHIE J. LITTLE INC.

typographer

Monotype Composition

Seattle, Washington

P. D. WILSON COMPANY

1735 UNIVERSITY AVENUE · BERKELEY · CALIFORNIA

Importers and Manufacturers

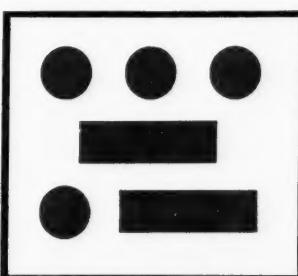
Post Office Box 429
Telephone THornwall 5268

Above, an impressive letterhead by a capable typographer, the original of which is in black and red on white paper. The second letterhead is one submitted for our recent contest by Krisson Printing, Limited, London, England, but received too late for consideration by the judges. It is printed in blue-violet with rules in gold on white stock. Additional designs entered in the contest are reproduced on page 44

THE WAIAKATO TIMES, Hamilton, New Zealand. Specimens you submit are of interesting design and in pleasing colors. All are handicapped, however, as a result of the types used, which include a number regarded as quite old-fashioned and which are at a particular disadvantage in comparison with the more attractive faces produced in the last few years. When we say the most satisfactory of all of them is the Cheltenham Old Style, it means you have not kept up to date in that respect. While the package label for Booth & Chapman is well arranged, the red is too strong, considering the area it covers, and detracts decidedly from the type matter, which, on the whole, is crowded as to lines. Another point respecting the type is that too many quite-different styles are used for such a piece, indeed, any piece. Due to the layout, which, of course, by getting away from a centered arrangement shows commendable enterprise on the whole, a desire to circumvent the commonplace, there is a lack of unity. The design appears like several items instead of one. It is a mistake, in our judgment, to underscore the lines of the main display and the text on the testimonial to George Gillett. The practice has a cheapening effect. Display lines on this piece are too closely spaced and improvement would result if the line "Testimonial to" were moved to the left so the large "T" would be outside the gold band. If the name, Thomas Hinton, were not so elaborately underscored, that testimonial would be good.

WHITWORTH-PIERCE, INCORPORATED, Marshall, Indiana.—Although the letters are not as precise and well formed as a type designer must make them, or as professional hand lettering, we consider the large poster for the Wabash College Centennial printed in red, with illustration, lettering, and border showing reverse (color of paper) on card stock 21 by 25 inches, a production achievement nevertheless. It is impressive in design as well. For the benefit of our readers, let us say it is printed from hand-cut rubber plates and it possibly constitutes, as you seem to feel, the largest hand-cut plate in that material, although we doubt it. An interesting point to other readers is the

fact that your leading rubber-plate engraver cut the plate in about eight hours. To get it in type, if you had the wood letters which would be required, would take close to half the time and there would not be the advantage of the reverse effect or of the illustration tying-in with the lettering, which helps give this design its free effect. Another interesting point is your statement that the whole job was produced at less than the cost of a zinc etching of the design. How you licked the difficulty of the card flying up and wiping underneath the feedboard following impression is



Which is Old Man Morse's way of saying STA

...and to remind you of the dinner to be held at Grayling's Grill, Wrigley Bldg. This is your chance to get better acquainted with others interested in the STA. No promises will be made as to how serious an affair this will be —BUT blame yourself if you don't phone Diversey 9660 for reservations right now. Total tax \$1.75.

FRIDAY, DECEMBER 16th, 7:00 P. M.

Announcement on a government postal card utilizing an attention-and-interest-arresting idea that may be widely adapted. It is by the Chicago Society of Typographic Arts. Colors: black, violet

also interesting. This you say was done by lifting the feedboard as the grippers caught each card letting the tail end flip as it would. Since the run was short, this handling didn't mean much. To provide for the "bled" effect on the completed card, trimmed to size 21 by 25 inches after printing, the regulation 22 by 28 inch card stock was used. It is always encouraging to see something like this which, for economical reasons, would not be done except for the enterprise to get off the beaten path.

RECODER PRINTING AND PUBLISHING COMPANY, San Francisco.—Your typebook should be a great satisfaction. The writer has seen all of the typebooks of consequence issued by printers and typographers of America, besides many from the foreign lands, during the past twenty years and will say without fear of contradiction that your new one is among the half-dozen largest, possibly second largest, and among the dozen best. One-and-a-half inches thick, its impressive and attractive loose-leaf specimen pages constitute a showing of high-grade type faces sufficient for every requirement, the selection of which denotes taste and understanding of high order. One must agree "Recorder knows its types." One especially fine characteristic of few, even of the more worthy typebooks, is the liberal amount that is shown of each size and style, even display sizes, and one may readily therefrom visualize the effect in mass. Furthermore, following the paragraph or so set in each size and style, there appears in a single line or in the case of the

THE NEW SMYRNA HOTEL INVITES YOU TO



Nifty title page of folder illustrated by Charles J. Felten, of New York City, with material available in most composing rooms. Original is printed in black and yellow on light brown antique cover

large sizes two or more lines the complete alphabet, both the cap and lower-case fonts. This adds materially to the practical helpfulness of the book, simplifying copyfitting and making it possible for artists to trace lines of display on layouts. And the last is not least—by any manner of means. Binding is exquisite and permanent. Heavy binders' board is used for the back, covered with fabrikoid or material of the same type in a most agreeable blue with a pleasing embossed-grain finish. On the front, in two blind-stamped panels wherein the grain of the material is flattened out, the title—just the word "Type" in large caps—appears in the upper one, with your name and address in the lower and smaller one, embossed in gold. Our copy will be treasured.

CALVERT-MCBRIDE COMPANY, Fort Smith, Arkansas.—Your "Color Book" is interesting, also informative on the subject, and we are sure it impressed everyone with your ability to handle the most important and particular work. Undoubtedly the outstanding feature of the work is the printing of the illustrations in color, demonstrating four-color process, line illustrations with color benday, simple color plates accenting features in illustrations, and so on. A few suggestions regarding typography are in order. The two triangles on the title page are superfluous, the page is decorative enough without them, and they simply add two items of eye-appeal to compete with the type and excellent illustration. These supply enough ornamentation, especially considering the colorful type, Cooper Black, the main line of which is highlighted. If these spots were eliminated, the lines could be spaced farther apart as required. We see no merit in the two spots of blue on page 3; it would have been better to set the head, "Since 1910," in a larger size, bold face, and to print it in color. Rules above and below the running head are too prominent, especially in view of the fact that the line of type is run in a weak orange and scarcely visible. Orange is a receding color and should not be used for type, at least not small type. With text composition, heads, and margins excellent, the booklet is otherwise highly commendable. Diagrams on use of color are particularly valuable, and presswork is fine.

E. E. ADAMS, of Montreal, Canada.—Your folder "A Printer's Letterhead," containing a photostat made from ten designs attractively grouped, is decidedly interesting, the sketches emphasizing the possibilities in variety of arrangement afforded by a single piece of copy. We particularly like the title printed on a label and tipped on the dark cover stock, yet feel

the main lines are spaced too closely. In fact a tendency to crowd lines, especially noticeable where (as on the page "Student's Concert") the type is letterspaced, is the only fault of consequence. When type is letterspaced, remember, lines must be spread proportionately.

RICHARD E. HOFFMAN, Manheim, Pennsylvania.—The December issues of *Motor Mention* and *Lancaster Motorist* are, we regret to say, rather mediocre. The illustration, the same being used on both, is not high class, but the effect is poorer on the latter because the lines of the masthead on the cover are crowded and so arranged as to further suggest jumble. One should seek always for as few elements of eye appeal as possible in the page. This point applies in another way to the pages of text where, in some cases, in relation to the size of the page there are too many accents, heads, and so on—sometimes, furthermore, badly placed. A case in point is page 7 of the *Motor Mention*. Here the cuts at the top of the two-column head, being of different depth, look quite bad and result in a glut of accents in the upper and right-hand side of the page. Try this: Cut the page apart and run the halftones at the bottom of the first two columns instead of the top and use the head at the top. Stronger page accents should be

Representative of the beauty and effectiveness of the display typography found in the new specimen book of the Bauer Type Foundry, New York City. With more than 100 pages (7½ by 10½ inches), printed for the most part in two or more colors on heavy rough white paper, it is a book everyone concerned with the production of printing and advertising will not only treasure but find helpful. The binding, coarse blue cloth over flexible boards, stamped with a reverse panel in silver, is pleasing and expressive of finest quality

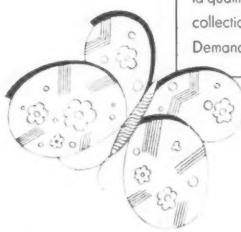
distributed so as to avoid as far as possible being too close together, also to give the whole page the benefit of them. We note in these publications that, while most of the heads are set in Kabel and Futura, related faces, there are some in Ultra Bodoni, and one, at least, in the all-but-forgotten Broadway. There is no point whatever to this difference, since there is no competition for attention between articles, which is as it should be, and certainly the best style and a uniform style for unity and character in the publication should be used. The best of the three styles in the humble opinion of this writer is the sans-serif form of letter. Throwing in small ornaments to "kill" white space is a bad thing; embrace white space, don't seek its elimination. If the lines of the head were spaced out somewhat, page 12 would have been excellent.

JAMES REID, of Brisbane, Australia.—The blotters for your house, Simpson, Halligan and Company, are impressive, particularly as a result of original layout and copy appeal, also color which is used extensively. Especially good is the one featuring the illustration of a magnet, entitled "magic magnet." Here, with a panel designated "good printing" between the poles, the magnet is shown drawing in other panels indicated as "orders." The only fault with the work, by and large, is that hand-drawn initials are not clear in several.

COURIER PUBLISHING COMPANY, Rochester, New Hampshire.—The blotter featuring illustrations of the eclipse of the sun, the copy of which reads "You can eclipse your previous year's business by constant advertising in 1933" will command attention and interest through the effect created by the cut. However, setting some of the words off the horizontal, crowding, and ornaments, which make the effect complex, are handicaps.

LE PRINTEMPS

offre d'inédites nouveautés en Soie, Laine et Coton. Tous les prix ont été ajustés aux conditions actuelles du marché et fixés aussi avantageux que possible. Seule la qualité n'a pas changé. Notre collection Saison Été est prête. Demandez-en les échantillons.



LA MAISON SPÉCIALE DU TISSU MODERNE

GRIEDER & CIE

IMPORTED

Rare Specimens of Japanese Goldfish



Exclusively bred fancy Japanese goldfish recently imported from famous and largest hatchery Nara-Ken-Japan, in such exquisite, fine colors and odd shapes as to prove a constant pride and pleasure to its possessor. A visit to our giant tanks at your leisure will be a source of joy. Telephone or write for further particulars and for our free catalogue illustrated in original colors

NARA TRADING
COMPANY

LARGEST IMPORTERS OF JAPANESE GOLDFISH

The Pressroom

Practical questions on pressroom problems are welcomed for this department, and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

• By EUGENE ST. JOHN

Dirt in Ink Spoils "Perfect" Product

The enclosed booklet seems to lack in printing quality—especially the halftones. We made the engravings and I want to be sure the fault is not ours. The spots and patterns in the booklet are missing in the engraver's proofs. Will you let us have your opinion?

Booklet is quite well printed throughout, except that specks of dirt and dried ink were allowed to collect on the halftones, causing the "spots and patterns."

Lettering in Gold on a Platen Press

Is a brass die required to stamp the enclosed print in gold? Is the gold printed with gold ink, sized and dusted, or stamped? Which is the preferred method in small lots?

A die is not required as the lettering may be had both in regular and in brass foundry type. As the stock is porous, the first step is to print a base size as a suitable ground. In following this, any one of the three methods you name will answer. The sample you sent appears to be stamped in gold leaf.

"Uneven" Slugs Double Makeready

Will you pass on the condition of the type in the enclosed sixteen-page form in regard to height of slugs? The type was set on two machines, but all slugs appear to be higher on the right-hand end, and I would like to know the best way to overcome this on type already set. What is approximate time for makeready on this form and also for the same form made up entirely of level slugs?

A machinist can quickly adjust the typecasting machine to turn out level slugs, as it should. Extra overlaying is required to make this form print. Figure makeready at four hours; for a level form, two hours should suffice.

Use Uranium Salts for Radium Glow

Please send information regarding a phosphorescent glow in printing ink and what proportion of uranium salts is to be used.

We are supplying the name and address of several inkmakers, who suggest the use of uranium salts in cover white ink to obtain a phosphorescent glow.

Changes in Humidity Affect Rollers

Can you tell me what is the matter with the enclosed prints? Printed four similar sets the day before without trouble, but this morning got this effect. Can you give me the names of concerns which handle calendar parts and materials? I expect some orders for this stuff.

If paper, ink, and rollers were not changed, the trouble is due to considerable variation in temperature and humidity. Recent weather would cause the winter rollers to decrease in circumference. This renders necessary a resetting of the rollers. You'll find calendar parts advertised in THE INLAND PRINTER.

Maker of Special Overlays Is Sought

We have been using Marzio overlay materials in our pressroom and recently ordered additional quantities. The order was returned with the name of a new supplier. The order to second address was returned stamped "Not here." Can you give us the location of the present supplier? Our supply is running low.

We are printing your letter in the hope that a reader may be able to supply the required information. We are sending address of a firm which makes a similar overlay that might serve.

Rubber Blanket Helps a Bag Printer

Can you suggest any possible improvement in printing imprints on glued and folded coffee bags? Will be glad to hear from you.

Not much improvement is possible. After a makeready which takes care of the various thicknesses in the bag, place a sheet of dental rubber beneath the tympan. This should help you.

* * A Copy Suggestion * *



LIFT

THE TORCH HIGH

IT IS MORE LOGICAL to advertise when sales are hard than when they are easy. Now, more than ever, you must "tell them if you want to sell them"—and regardless of what you sell or how you sell it, good printing will help you increase sales—and profits

Featured on the cover of *Good Impressions*, of The Livingstone Press, Limited, Toronto, Canada

Lack of Cutouts "Dirties" Highlights

We are sending herewith two copies of a catalog, together with an electro which gave us trouble. You will notice that the highlights are dirty even though cut out enough to break the screen slightly in places. Will you tell us what causes the trouble: ink, make-ready, paper, plates, or what?

As the electro, paper, and ink are up to standard we must ascribe the trouble to insufficient makeready. A skeleton cutout will cause this electro to print clean if in register and hugging the cylinder, with no lumps of paste present, provided the rest of the makeready is correctly applied.

Sheet Slurs as End "Wipes" Forms

On the enclosed cards, printed on a cylinder press, you will notice slurs on the marked ends. The slur is not so noticeable on the card, which is rather lightly inked. When sufficient color is carried the slur is quite bad. On similar work, using the same cardboard, I have been able to overcome the slur by tying a string from the brush bar down to the band bar, thus holding the stock against the cylinder. On this job I could not do this because the form, "set" outside, is composed of type for which I have no sorts, should the string break and cause a batter. Is there any other makeshift when this trouble occurs?

You may drive brads in the furniture back of the form to hold the sheet up. The head of the brad is kept just enough below type height to prevent the rollers from inking it. Or, by leaving the stock oversize and trimming after printing, you may lock a rule in the form to print on the back margin. By notching the brush and band bars you may secure strong fishing line or wire which will not quickly break. However, any twine or wire which may be used in this manner should be examined occasionally.

How to Gold-emboss Ooze Leather

Can you give us some information on blind stamping a design on the rough side of ooze sheep leather? Hot stamping alone will not do it. There must be a sizing of some sort used on this work. The idea is to blind stamp a background on which gold lettering is to be embossed. Thanks for any help.

If the order is typographic printing and embossing you need only print the lettering first in one or two impressions of cover ink. This will furnish a ground on which you may print and emboss.

Plans to Do Platen Press Embossing

Will you please inform me of the method of printing stationery with engraved embossing dies and if this can be done on a platen press satisfactorily?

If you mean typographic printing and embossing, a manual of embossing is given with each purchase of Stewart's embossing board, for sale by THE INLAND PRINTER. When printing and embossing are done at the same time and in a single operation, a steel-die press, not platen printing, is used.

Anilin Inks May Spoil Press Rollers

We have a problem of printing zinc bend plates on white coated paper with anilin inks. If you have information on this will you kindly tell us whether this would call for anything unusual in a coated paper; whether special rollers are necessary. The colors are to be brought out by the use of water after the actual printing is completed.

You have the choice of ruining a set of old, regular composition rollers or installing a set of special rollers. Consult the inkmaker and paper dealer about the best paper for the stunt. I shall be interested in seeing specimens of this work and in hearing how you "dampened" the sheets after printing.

Making Personalized Playing Cards

We have to print initials, names, and addresses on the backs of playing cards in gold, silver, and white ink. The inks we have used do not seem to dry promptly on the varnished cards. Can you suggest suitable ink or method to use in doing this work?

Quick, hard-drying cover inks are the best. Drying is also helped considerably by a high temperature.

Simple to Do Own Spot-carbonizing

We have an order for 32,000 copies that will have to be spot-carboned on both sides. We prefer to handle this order in our own plant. Can you give us the necessary information?

You may get the necessary inks for spot-carbonizing on the press from the inkmaker. Submit sample of paper to him and give name of press. If regular printing backs up the spot-carbon, the printing should precede the carbonizing.

Ink Loses Gloss When It Is Absorbed

Enclosed please find two printed copies, done on one press at one time with the same inks. Please note the gloss obtained on A, compared with B. Can you tell us why A is inclined to make the ink gloss while B does not? We make and coat sheet B and, if possible, would like to improve it to get the same result as on sheet A.

The coating on sheet A is thicker and so made as to hold the varnish of the inks on the surface. This helps to get a glossy print. In addition, the corrugations on sheet A are much deeper than on sheet B and the high ridges of the corrugations have received a decided

polish, almost equal to enamel coated. This, by reflection of light, helps the gloss effect. The coating on sheet B is thinner and softer, and the varnish of the ink filters into the paper and most of the gloss is lost. On a long run more ink would be consumed on sheet B than on sheet A because of absorption.

Auxiliary Grippers Prevent Blurring

We do not seem to be able to overcome the "fuzzy" appearance of the rule marked on the enclosed print, although we have tried everything we know about this trouble.

Auxiliary grippers may be attached at a right angle to the regular grippers so as to extend close to the rule that slurs. A bit of cork or rubber eighteen points thick is secured to the gripper close to the slur. The cork holds the sheet firmly against the tympan at impression. Various home-made substitutes, such as strips of card, reglet, and brass rule, are used in lieu of the auxiliary gripper to avoid this fuzz.

Aluminum Ink Best in Blocking Out

It becomes necessary for us to block out forty-eight-point type in blue ink on buff ground, and we are stumped as to how to go about it. We have tried several combinations of inks and "bumping" the form two and even three times without practical success. A cover red (vermilion) covers fairly well in three impressions, but the cost of this ink and the running through three times prohibit this method.

While vermillion has superior covering power, it is surpassed by aluminum ink, which is the best for this purpose.

Tailors' Suit Labels May Be Printed

Can you inform us what material is used for tailors' labels in men's suits and where it can be obtained? Also if a special ink or coating of varnish is used to prevent the print from coming off when the suit is dry-cleaned.

Linen similar to linen tag cloth is the material thus used and may be obtained through the paper dealer. A job or bond ink is used. After the printing ink is thoroughly dry, it will not be washed off by the regular drycleaning fluids.



"In the Days That Wuz"—Passing the Buck

Cartoon by John T. Nolf, printer-artist

New Books for the Printer's Shop and Office Needs

Silk-screen Process Is Described in Pocket-size Volume

Requests for estimates on window cards, signs, and other prints produced by the silk-screen process are constantly being received by printers. Many of them are unfamiliar with the process and hesitate to figure on the piece.

Such printers will be interested in reading "Silk Screen Methods of Reproduction" by Bert Zahn, which goes into the subject thoroughly. The book is replete with illustrations showing the steps in making the stencils and also includes a number of pictures showing how the necessary equipment for this process is built and operated.

Subjects covered are: How to make stencils; equipment for silk-screen process; paints; color; copy; blocking out screen; running; estimating; masking; the single-screen method; photographic (sensitized) screen method; paint press method; lithographic imprints; processing typewriting and drawings; stick-on letters; working surfaces.

"Silk Screen Methods of Reproduction" is interestingly written and should prove highly informative to any printer considering use of the process. The book is bound in semi-stiff leather, is coat-pocket size, and contains 156 pages. It may be purchased through the book department of THE INLAND PRINTER for \$3.15, which includes postage.

Advertising Producers Can Use This Newspaper Book

It is seldom that a book written for newspapermen can be used with advantage by that other "wielder of public opinion," the advertising writer. It is for this reason that all printers, whether they are publishers of newspapers and house-organs, or creative advertising producers, can find interest in "Newspaper Desk Work" by Robert M. Neal.

Although the volume concerns itself principally with the work of editing newspaper copy into readable, attractive stories, it offers a constant parade of hints on how copy may be revised to increase its appeal. This information is as necessary and important to the advertising writer and house-organ editor as to the newspaperman.

The book will prove of value to the small-town weekly or daily editor as well as the big-city journalist, for in addition to the many other subjects discussed, it covers the country correspondence field thoroughly.

Chapters covered are: Desk man's duties; news origins; copyreader's symbols; condensing stories; removing bias and opinion; making stories emphatic; headlines; need for clarity; suburban copy; city copy; display headlines; telegraph copy; marking copy; sectional stories; spread headlines; by-lines and color stories; newspaper law; crime and suicide stories; propaganda; makeup; cuts. Appendices include a headline system and proof corrections.

The book is full of examples of headlines and newspaper stories illustrating the points made. Each chapter is followed by one or more pieces of copy for "practice" in the points raised. It contains 405 pages and is cloth bound. "Newspaper Desk Work" may be purchased through the book department of THE INLAND PRINTER for \$3.20, which includes cost of postage.

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German Book Museum Is Really Education in Graphic Arts

Visual education is the real purpose of a museum. Several finely illustrated publications of the German Book Museum in Leipsic clearly indicate that a trip through its rooms would be a post-graduate course to anyone who might be interested in the graphic arts.

The exhibits on display begin with earliest written records to the modern book, being systematically arranged in more than a thousand cases, with special attention given the photomechanical reproduction processes which have been such a factor in enlarging the demand for books and publications of all kinds. Here the papermaker, inkmaker, typefounder, printer, platemaker, and binder may well add to their knowledge, adding to proficiency and craftsmanship. Every method of relief, planographic, and intaglio printing as well as platemaking is represented.

This museum is under the direction of the Deutsche Verein für Buchwesen und Schrifttum (German Booklovers Society) and it invites all interested to join. The annual dues are 20 RM, one pound, or \$5.00, and all members receive the six regular publications containing illustrated articles of exceptional interest and a copy of its illustrated annual. The address is—Buchmuseum, Leipsic, C 1, Germany.—*Gustav R. Mayer.*

★ ★

Scion of Poole Family Records Traditions in Four Books

Four impressive volumes compiled by Frederick A. Poole, Junior, of the clan that founded Poole Brothers, Incorporated, preserve for posterity the history and records of that family. The first, "Poole and Allied Families," traces the genealogy of the family and has been given to libraries in this country, London, and Paris. Fifty-five copies were issued, five on parchment bound in blue calf for the family, and the balance on Italian handmade paper.

A second volume, "The Life of Amos Poole and The Cruise of The Caroline, 1867," is the story of the author's great-grandfather and a cruise he made when pleasure craft were still a rarity. It also describes the founding of Poole Brothers. Two companion monographs followed. One is "Horses I Have Owned" and the other is his own "Records of an Airplane Passenger."

The latter three, also privately published by Poole Brothers, appeared in editions of twenty-five copies on Italian handmade paper in boards, superroyal quarto format. Aside from copies for the family, the editions will be presented to libraries. Frederick Poole, Junior, hopes it will inspire others to do likewise.

Other books are to be added in the future as the inspiration makes itself felt.

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Full of Live Selling Ideas for Printers

"Like previous issues, THE INLAND PRINTER for February is full of live selling ideas for us printers, if we are smart enough to take advantage of them. I have just profitably read every page of this month's edition and this is the reaction I felt . . . it seems like a breath of fresh air or a ray of sunshine for an exhausted human machine. The folder about Garamond type for a printer's advertising piece is very interesting. Will you have one on Cloister soon? Our plant—linotype and case—is Cloister."—*FERDINAND VOILAND, JUNIOR, Topeka.*

Huge Government Research Projects Guard Printer's Plant Investment

Uncle Sam's laboratories in the capital are constantly striving to eliminate the wastes which cut down your profit margin and increase your costs. Here is the story of how it is accomplished

By WALDON FAWCETT

THE IDEAL augury of future good is found in resultful performance in the present. On that thesis, printers are warranted in giving more than passing attention to technical exploration and experiment in their field which is planned for tomorrow and the day after tomorrow. But perhaps there may be an even better reason. Certain detached but shrewdly observant well-wishers of the printing industry declare that in these tense times much of the printers' hope for the future lies in the laboratories attached to the industry.

Even if the everyday printer has been wont to look upon technical research as a dry subject beyond his immediate contacts, perhaps he may be jolted to attention by the news at hand: nothing less than an expanded program of team-play in technical prospecting shared by the printing industry and the Federal Government. Three institutions of the Government are involved, and more are to follow. The Bureau of Standards, the Government Printing Office, and the Department of Commerce are working for Uncle Sam in this new partnership dedicated to pursuit of technical knowledge.

The Government Printing Office has been most active in promoting research that would be of help to printers.

Helps those helping selves

The heart of the hope for gains in the research in behalf of printers is based on the extension to different sections of the governmental field of the unique system of allied effort originated at the Bureau of Standards. It is an established policy of the Bureau of Standards to conduct its principal research projects under the guidance of advisory committees representative of interests directly concerned.

In effect, the Bureau of Standards supplements the facilities of the organizations carrying on technical research. Better yet, it affords facilities for industrial clans which have no trial-and-error

plants of their own. The laboratories at Washington make research possible for any organization by loaning equipment, providing quarters, and affording facilities, data, and supervision, and give to qualified workers, in the persons of the research associates, training and experience in such work under the bureau's auspices and co-operation. Originally the plan was merely to provide an agency to meet the increasing demand for training in industrial research.

What the future promises in help to printers is after all but an elaboration of what has already been attained. An excellent case in point is afforded by the work on paper testing and experiment, the results of which are translated to printers as the users of paper. Beginning

with papermaking materials and processes, the research partnership of Uncle Sam with the American Newspaper Publishers Association and several similar groups has concerned itself with fundamentals, even to conducting the coating tests with domestic caseins. Meanwhile the Federal research force has clasped hands with the Lithographic Technical Foundation to study the printing quality of lithographic paper stock, notably to study effects of variable humidity and tension as responsible for misregister.

Paper spoilage studied

That the reactions of such technical research upon the printing community may be roundabout but none the less influential cannot be better demonstrated, I believe, than by the studies designed to find cures for paper deterioration. Let no close-to-earth printer be scared off by the official title which characterizes this venture as being for the "preservation of records." That sounds as though this paper quest would be of interest only to printers of a very special and very limited class of books. In reality, if it is desirable to enable the books in libraries to offset the latter-day destructive influences of pollution of the atmosphere, high temperatures, variations in atmospheric humidity, light, and dust, it is almost as important to invoke similar safeguards for paper stored for long intervals at printing plants. Any printer will understand this at once.

From the downright practical standpoint the interest of the printing crafts has much deeper justification since the same system of team-play has been inaugurated at the Government Printing

Results Count!

"How much is this printing going to cost us?" asked the Director.

"I don't know," replied the Manager.

"WHAT? You have gone ahead with all of this printing without finding out what it is going to cost?"

"Well, of course," replied the Manager, "I know now what we are going to pay for it, but I can't tell what it's going to cost us—or whether it will cost anything—until the last piece has been sent out and the returns, in the form of our sales figures for the year, are all in. If those returns come up to my expectations this campaign, rather than costing us anything, will give us a very handsome profit."

This story was given a half-page in the *Printing Review* to remind printers that profits will be assured when customers are made to see that results are more important than the cost of printing

Office. It was ten years ago that the public printer established a testing section for the purpose of testing the materials offered to or contracted for by the Government Printing Office. In due course this institution blossomed forth into the present Division of Tests and Technical Control, with the research tail wagging the dog, as the saying is. Only of comparatively recent date, however, is the coöperative work on specific problems which has "planted" at this seat of technical learning representatives of various trade organizations like the Employing Bookbinders of America.

Checks on manufacturers

Recently the new laboratory has been completed on the fifth floor of the Government Printing Office. At this modern headquarters of technical activities are separate rooms for microscopical work, chemical paper analysis, physical paper testing, photomicrographic work, textile testing, metal analysis, ink analysis, etc. A special subsection has been provided for research and experiment in electrotyping, and the ink section is fortified with mills, mixers, and tanks, and all the other paraphernalia necessary.

Typical and illustrative of the actual working-out of the idea of coöperative research is the work which the Government people have achieved in conjunction with the Employing Bookbinders of America, on binders' board and on bronze stamping leaf. The joint research staff had obtained samples from leading manufacturers of binders' board and subjected these to tests or examinations for density, thickness, bursting strength, bending strength, etc. It is predicted that as a result of the disclosures which are to be published following this study, steps will be taken within the industry to insure improvement in the degree of uniformity in the quality of the binders' board. The stamping-leaf inquiry, embracing an expert appraisal of both roll leaf and bronze flat, has yielded the preliminary verdict that, in general, bronze roll leaf is not equal to the flat leaf in its resistance to tarnishing. Following the stamping-leaf inquiry comes, in the same channel of coöperation, a study of the different qualities of book cloth.

Research on glue has resulted in concentration on three grades of dry glue which are used in the manufacture of flexible glues in accordance with several formulas specially evolved. In the man-

ufacture of rollers this research boasts its conservation slant, as exemplified by the recipe for utilizing waste roller composition by its conversion into adhesives for various bindery uses.

A feature of the new laboratory at the Government Printing Office is the equipment for research in electrotyping. Here are a battery of tanks, a generator, and all the other experimental equipment to enable the carrying-on of studies of the various solutions under very careful and properly controlled conditions.

Just to show how curiosity on technicalities starts and how it is satisfied by the reserves devoted to research, it may be cited that, during a study of the value of phenolsulphonic acid as an addition agent in copper electrotyping solutions, the question was raised as to the relative thickness of the copper deposited on the face and back of the shell in such solutions, as compared with the thickness deposited where glue was the addition agent. To settle the question specimen shells were made up with the rival ingredients, cross-sections were cut, and the studies started. After photography through the microscope had been employed, it was determined that the copper on the printing surfaces deposited in the solution using phenolsulphonic acid was nearly 43 per cent thicker than on those where glue was the agent.

Fixes engravers' complaint

Complaints of rapid deterioration of photoengraving supplies offered the research hounds a tempting scent during the past year. Photoengravers grumbled that they could not be expected to obtain uniformly good results if they were obliged to change their procedure every few weeks to conform to changes in raw materials. Photoengravers' glue was the first object of attack in this campaign to banish or reduce the variables in photoengraving operations. Cold-top enamel is now under an investigation, with the prospect that a new formula will shortly be forthcoming, and a new recipe is even now on trial for a developer to be used in connection with linework.

One of the surprises of the whole research problem—the disclosure of how much of the investigative work must literally start from scratch—was exemplified when the technical sharps set out to improve and standardize "dragon's blood," an essential of linework in photoengraving. Practically no technical data were

available, even on the basic materials of this resinous compound, and considerable laboratory work was necessary before the researchers could start on the main burden of their task.

Find new ink formulas

The research efforts incident to the standardization of inks used by the Government Printing Office, Post Office Department, etc., are gradually yielding a series of ink formulas that should prove of benefit to commercial printers. For example, as the result of technical adventuring in recent months there have been evolved improved formulas for red, green, black, and blue inks for numbering machines, also a new formula for marble paper ink for offset printing. The program of exploration on news ink and newsprint paper, which the staff at the Government Printing Office is conducting in partnership with the mechanical department of the American Newspaper Publishers Association, rates among the most important undertakings in the itinerary of coöperative research. Recently the trouble-shooters at Washington perfected a waterless ink which enables the printing of colored identification stripes on tabulating cards without the curling of the cards, seemingly inevitable when water inks are employed.

With more than eight million pounds of type metals required annually at the Government Printing Office it is practicable to test fully, under working conditions, any innovations which come to mind. One example is the study, now in progress, of the effect of small quantities of bismuth in type metal. In the field of detergents coöperative research promises contributions for commercial printers. For example, the creative crew is making some headway in development of a non-inflammable and non-toxic ink solvent which will be as effective as the benzol-acetone mixture now used for removing dried and hardened printing ink.

In all of the research at Washington a healthy spirit of rivalry is being injected alongside the coöperation. This valuable rivalry exists not only between the public and private organizations working to the same end, but also between Federal forces racing for the same goal. As a case in point, behold the Government Printing Office laboratory and the Bureau of Standards laboratory making studies by different methods of the cause of deterioration of sulphite papers.

Only by Proving Collotype Plates Can Printing Quality Be Told

By GUSTAV R. MAYER

IN THIS instalment about collotype we take up dampening, proving, and the preparation of plates for printing.

The coating on the plate now consists of soluble and insoluble gelatin; the soluble gelatin will absorb water and repel ink, while the insoluble gelatin (that of which the picture consists) will not absorb water and therefore accepts ink, the principle being the same as in lithographic printing. So before the plate can be printed, it must be dampened, or "etched" as this operation is called.

This dampening is a simple procedure, but only long experience will tell you the amount of dampening required to prepare the gelatin printing surface so it will produce a satisfactory result. Depending on the type of gelatin used, and the exposure of the plate (it can be under- or overexposed), all of this will have a bearing on the length of time the dampening solution should act, which may be anywhere from twenty minutes to three hours. A plate that has been overexposed will require more time for the dampening solution to penetrate than one which had a normal exposure.

Various dampening solutions

In its simplest form, the dampening solution consists of only glycerin and water, but other chemicals are added to promote the printing qualities.

Dampening Solution No. 1, for general use: Eight ounces pure glycerin; four ounces of distilled water; one-half ounce common salt; one dram ammonia water, concentrate, well mixed.

The plate is leveled up on the work table or on the press and enough No. 1 solution is poured over it to just cover without running off; allow this to act for a half hour, then gently pat it off with a soft sponge, saving the solution, as it can be used over again; pat off the remaining solution with a clean, soft cloth or rag, let the plate rest a minute.

No. 2, for hot weather: Eight ounces pure glycerin; four ounces of distilled water; five drams 10 per cent chrome-alum solution. In hot weather use this for the first dampening, allow it to act two minutes, then apply No. 1 solution.

No. 3, for dry weather: Fifteen ounces glycerin; five ounces of distilled water; one-half ounce ammonia water, concentrate; forty grains sodium sulphite.

No. 4, for overexposed plates: Ten ounces solution No. 3; two and one-half ounces of ammonia water, concentrate; one-quarter ounce sodium sulphite.

No. 5, for sticky plates: One ounce pure glycerin; eight ounces of distilled water; fifty drops 10 per cent chrome-alum solution. This is a hardening solution and should be allowed to act only five minutes, sponge off and the plate let stand for a quarter hour before inking. Care should be observed in measuring out the chrome-alum solution, as this tans the gelatin, and if the surface

damaged, and cover the plate with the No. 6 solution, let it act for five minutes, sponge off, and again apply the No. 1 solution, let it act for ten minutes, then sponge off and again ink up.

In preparing these dampening solutions, the principal precaution is to be certain that the glycerin and water are thoroughly mixed; stirring should be continued until the oily or syrup-like appearance has disappeared completely. When this mixing is not thorough, scum and peculiar markings will appear.

As the plate will not accept ink as long as there is any ammonia in the gelatin, a little time should be allowed for the ammonia to evaporate before rolling up with ink. To remove the ammonia quickly after the No. 1 solution has been sponged off, go over the plate with a mixture of eight ounces glycerin and four ounces water, letting this act only about a minute or two, sponge and ink.

There is only one way of determining when the plate has been thoroughly dampened and also to find out what the printing possibilities of the plate are, and that is to roll it up with ink; how the plate accepts ink will indicate what further treatment the plate should have for satisfactory printing. This preliminary inking of the plate is known as proving, and only after a satisfactory proof should the printing proceed.

It is possible to overdo this dampening, then only the darkest shadows will accept ink. When this occurs, the ink is cleaned off, the plate washed in water for a half hour to remove the dampening solution, then set the plate in the rack to dry over night and the plate is again ready for dampening and proving.

Rollers are needed

A certain amount of printer's equipment and materials is required for the proving and printing; the most essential are the rollers with which to apply ink. Two rollers are necessary: a lithographer's fine-nap leather hand-roller, with loose leather handles, and a composition hand-roller, such as is used by typographical printers and by photoengravers for all hand-press proving; the "Ideal" composition rollers are about right for this purpose as they are waterproof; your composition roller should have its ends rounded off, as this will be found useful for removing surplus ink from the deep shadows and improving the effect when printing.

Figure 18 shows the kind of rollers used, the two slate slabs on which the ink is distributed, ink knives, and a cabinet underneath for storing paper and ink. Any strong table will do, sheets of



Collotype tools: (18) rollers and ink slabs; (19-20) hand printing presses

becomes too hard, the plate will accept too much ink and scum over.

No. 6, for underexposed plates: Ten ounces pure glycerin; one-half ounce 10 per cent chrome-alum solution. After having applied the No. 1 solution, if the plate refuses to accept ink in the light middletones, remove the ink with turpentine and a soft rag, by patting and not by wiping, as the plate is easily

plate glass make excellent ink slabs, and putty or table knives will serve for mixing the ink to desired consistency.

Collotype ink is stiff, almost as hard as cheese, and this is thinned down to working consistency with collotype varnish. If collotype ink cannot be obtained, then stiff lithographic ink can be used, thinning this down with litho middle varnish. Any color of ink can be had, but for a beginning, a dark brown ink will probably be best. Collotypes do not look good printed in black ink.

Any good-quality paper used in typographic or lithographic printing will be suitable for collotype; prints of quality can be produced on art and plate papers.

Sponges and rags needed

Several soft sponges are necessary for mopping up the dampening solution and for redampening the plate when printing, and these sponges should not be used for any other purpose, and always kept clean and free from grit. A good supply of soft rags will be required.

For removal of the last remaining traces of dampening solution from the plate, fluffless blotting paper, as used by photographers, will be found convenient, but tissue or any uncoated paper, even newspaper, can be used.

(To be continued in our next issue, when the process of printing will be described.)

Bibliographical acknowledgments: "Practical Collotype," by A. W. Fithian, 1901; "Practical Halftone and Tri-Color Printing," by A. C. Austin, 1898; "Practical Guide to Photographic and Photo-Mechanical Printing," by W. K. Burton, 1892; "Photo-Engraving, Photo-Etching, Photo-Lithography, Collotype, and Heliotype," by W. T. Wilkinson, sixth edition, revised by Edward L. Wilson, 1895; "Horgan's Halftone and Photomechanical Processes" by S. H. Horgan, 1913; "Penrose Process Year Book," edited by William Gamble, 1896 to 1910, abstracts from articles by George Holzhausen, G. F. Wetherman, W. T. Wilkinson, and the editor; "Encyclopedic Dictionary of Photography," by Walter E. Woodbury, 1896; "The Process Photogram" and "Process Engravers' Monthly," 1897 to 1913; "The British Journal of Photography" and the "B. J. Almanac," 1890 to 1900; "The Photographic Annual," 1911-12; "Anthony's International Annual of Photography," 1894 to 1899; catalogs of Penrose and Company and Hunter's Limited issued before these two firms amalgamated; "Gesamtgebiet des Lichtdrucks," by Professor J. Husnik, 1877; "Rezepte und Tabellen für Photographie und Reproductionstechnik," by Dr. J. M. Eder, 1912; "Lexikon der Graphischen Techniken," by Professor Karl Albert, 1927; "Handbuch bei Schwierigkeiten in Graphischen Betrieben," by Hans Hadert, 1928; "Heliogravure und Rotationstiefdruck," by Dr. J. M. Eder, 1922.

At some future time we may follow this with some of the variations of the process, such as collotype film on celluloid, which has a distinct commercial application, collotype from dry plates and film, with other details of interest that are hidden in the archives of a past generation.—*Gustav R. Mayer.*

Profits Take the Place of Losses With This Simple Cost Sheet

NO PRINTER can fool himself about whether or not he is making money if he knows his costs. He will squirm mentally at the mere thought of taking an order for less than it is actually going to cost him in Uncle Sam's dollars and cents to produce it.

The young and growing printing partnership of Thomas-Triplett, De-

vestment of each partner in the order, together with his share of the profit from it. With that picture before him, it would take a foolhardy printer to knowingly cut prices.

Any printer will admit that volume obtained at cut prices which permit little or no profit soon loses its appeal, for a man cannot dodge the

Billing Price - - - - \$ _____

Total Cost - - - - -

Profit or Loss - - - - -

Inv. by S. F. T.	Inv. by H. C. T.
Half Profit	Half Profit
Due S. F. T.	Due H. C. T.

Customer _____

Address _____

Description of Job _____

Special Instructions _____

TIME RECORD							
Emp.	Date	A. M. Start	A. M. End	P. M. Start	P. M. End	Hour Rate	Amount
TOTAL TIME HOUR LABOR							
Employee		Rate Per 1000	No. M Run				
TOTAL TIME PIECE WORK							
TOTAL TIME CHARGEABLE TO JOB							

troit, is booming because these men know their costs. Their simple cost sheet is well worth a few moments of study. It gives the name of the buyer, description of the order, lists the time spent on the order, cost computation, collection record, and under the billing memo at the top is shown the in-

T	T	Job No. _____
Creative	Printers	Date 1933
		Delivered 1933
		Promised _____

Phone _____ Customer's Order No. _____

COLLECTION RECORD	
Amt. carried forward on active account	\$ _____
BILLING PRICE	_____
DEPOSIT	_____
DUE ON DELIVERY	_____
Date	Amt. Recd.
	Bal. Due
Date	Amt. Recd.
	Bal. Due
Date	Amt. Recd.
	Bal. Due
Date	Amt. Recd.
	Bal. Due

COMPUTATION OF COST	
Time Chargeable to Job	_____
Stock	_____
Description	_____

Paper House Receipts No.	_____
Suppliers	_____
Ink	_____
Misc. Purchases	_____

Sales Commission	_____
Saleman	_____
Total Cost of Job	_____

fact that he is working for nothing for another's benefit. No man is willing to play the fool with his eyes open. In offering this bookkeeping system for consideration of other printers, H. C. Thomas writes, "It is perfectly fitted to our own needs and others can easily adapt it to theirs."

The Proofroom

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

• By EDWARD N. TEALL

Do Not Stop to Add Up Figures Unless Work Is Slack

Having been called to account for "wasting time" in adding figures to check up on the copy, I write to ask if "follow copy" is the be-all and end-all of a proofreader's work.—*From a reader in Nebraska.*

The query gives us insufficient data for a yes-or-no reply. Most proofreaders will have done all that is expected of them if they make a clean job of following copy on tables, or matter in which numbers are added. It is to be supposed the customer or the editor will have done all the checking up that is necessary. Still, it is true that a proofreader may sometimes be of great usefulness in detecting false additions, and such service will be much appreciated. But it should never be permitted to interfere with the proofreader's routine and take time that ought to go to straight reading.

Remove All "Rivers of White" and Earn Editor's Thanks

As a newcomer in the proofroom of our plant I am going slow, feeling my way, and trying to ask only the minimum of necessary questions. Lately, as my eye seems to be growing keener and I become more print-conscious, so to speak, I frequently notice that breaks in lines—I mean, open spaces—seem to sort of run together, making a queer effect such as you see, for example, when a proof is badly run, folds over, and when opened leaves a white space gashing through the type. Is it a part of the proofreader's job to correct this? Or would I be thought too fussy?—*Ohio.*

Indeed it is part of the proofreader's job to do away with these gutters, or rivers of white, as they are sometimes called. Of course, the amount of trouble to be taken in correcting the fault will depend largely on the kind of work in which you are engaged. In newspaper work, with narrow columns, it is impossible to get perfect spacing; the breaks are often bad beyond possibility of hurried repair, and time is precious. In book work many a page is spoiled by overlooking these defects. When the lines break in such a way that respacing is impossible, editorial marking may be needed; the fault should be queried. If the reader has the privilege of making minor changes from copy, it is often the

case that change of just a word or two, without hurting the sense, will do the work. Whoever may order the change, whether it be editor or proofreader, has opportunity to show fine workmanship, correcting the fault with the least possible amount of resetting.

Some System of Rating Proofs as to Priority Is Needed

Much confusion is caused in our office, a small daily, because the readers are busy on proofs of secondary importance while others of prime importance are held up. How can this trouble be avoided?—*Michigan.*

In proofroom, not less than in printshop and business office, system is necessary. Higgledy-piggledy methods do produce poor results. Of course proofs cannot be timed like so many railroad trains; there is no way, in a newspaper shop, of knowing just how the day's work will shape up. Matter comes over in takes, not by complete stories; and at any moment there will be waiting their turns some items of rush nature, others on which time can be taken. It is demoralizing to start on a piece of work and have to lay it aside for a hurry-up piece; disturbing to the proofreader's mental calm, and risky in the possibility of something getting overlooked between the two handlings. It is advisable to have some one, generally the chief reader, sort out the work. The common way is to have hooks marked in order; readers to go to the second hook only when the first is empty, and to each following hook only when those ahead of it in the line have been cleaned off. The hooks down at the end of the line will have deferable matter, which can be handled in slack periods.

* * A Copy Suggestion * *

BE a Member of the Construction Gang, Not of the Wrecking Crew

Progressive thought for 1933 featured in blotter house-organ of the Pittsburgh Printing Company

One Word or Two? Set a Style and Follow It Carefully

What is the preferred way of writing "basketball"—one word, two words, or hyphenated? Should copy of a customer be followed, regardless of shop rule, as in printing a school paper? Please help me out.—*Mississippi.*

Usage is divided. The nearest approach to a working rule that I can give you is to decide the principle to be followed, and then write all the words in the group the same way. For my part, I would make one word of "football," "basketball," "handball," "baseball." However, "medicine ball" is almost always seen in two-word form. It has not settled down so firmly into use as name of a sport; this may be the reason.

It is better to confer with the customer, to find out whether he will accept shop style or prefers one of his own. Preliminary understanding saves much trouble. Frequently a fussy customer will make changes throughout an order which eat up the profit. Advance agreement as to style to be used saves time, money, and hard feelings.

Proofreaders' Special Symbols

How do you mark letters to show whether they are to be set cap, small cap, or lower case? Usage seems to vary.—*West Virginia.*

A slanting line through a letter indicates lower case; two lines under the letter, small caps; three lines, capital.

Newspapers' Narrow Columns Whitewash "Free" Division

Is it ever permissible in newspaper work to divide one-syllable nouns when plural form makes two syllables, as "juic-es," "class-es," and words like them?—*Minnesota.*

Yes, newspaper work, in narrow columns and done fast, laughs at the fine rules followed in book work. It is necessary either to make some rather free and easy divisions or to accept bad spacing. The former seems to be quite generally regarded as the lesser of these two evils. Still, it is advisable to use some judgment, even in newspaper work. I have seen some atrocious divisions, which only the most extreme exigencies of haste could possibly justify.

Proofreader Can Assist Editors and Customers by Queries

Having been a proofreader long enough to feel sure of my ground in the ordinary run of work, I would much like to know if I may properly extend my activities beyond the mechanical function of checking up type with copy, or would it be thought presumptuous for a proofreader to offer suggestions that might seem exclusively editorial in their nature? Is there a rule?—*Wisconsin*.

So many factors enter into the situation, and one situation differs from another so much, it is impossible to give a general ruling. What one employer likes, another hates. In some shops ambition is encouraged and rewarded; in others, it is discouraged—and sometimes even punished. Under ideal conditions, the proofreader would be urged to give to author, editor, and publisher the benefit of any knowledge he possessed.

Prudence dictates care in assuming authority; the proofreader's editorial privilege is properly limited to the function of referring questionable matters to editorial authority. If the reader is convinced that matter in type is in error, he should present the facts as he knows them for consideration by an editor; in this way he may be of material service to his employer, possibly blocking a libel. The suggestion is commonly made by means of the query; and queries need to be made with care.

It is not enough merely to challenge the accuracy or good taste of something in the text; the reasons for making the query should be given, succinctly but clearly and comprehensively. Too much querying is a bad fault in proofreading; but careful, helpful querying is a virtue pretty sure to be appreciated. This is the sort of situation in which a proofreader's real quality is revealed; for proofreaders are to be rated first on technical excellence, speed and accuracy; next, on possession of judgment.

Have Copyholders Read Aloud When Copy Is Bad; It Helps

I have been in the habit of trying to save time by reading aloud whenever a specially tough piece of copy turned up, in order to save time; but lately I have come to question the wisdom of this course. What is your opinion in the matter? Thank you!—*Florida*.

It is not good. While I do not like to see a proofreader play tricks on a copyholder, in effort to catch the young person napping, I think it is important, perhaps necessary, to test the copyholder's alertness every now and then. Holding copy is tedious work, monotonous, and if not varied a bit now and then, sort of sleepifying. Attention wanders. The mind is lulled by the drone of the

reader's voice. In handling bad copy, the copyholder may be tempted to slide over some of the dark spots, rather than to stop the reader while the copy is being carefully studied.

If the copyholder reads aloud, there can be no question as to whether the work is being done right or not. It may be slow going; an occasional helpful hint from the proofreader will accelerate progress through the jungle. The drill in deciphering hard copy quickly is good for the copyholder. To be safe and sure, let the copyholder read aloud when the copy is bad, unless it is work on which horsing is okay.

A Scrapbook Proves Its Worth in Solving Difficulties

Ten years ago I clipped an item from a paper on the use of the word "feint." I wonder how many printers are making indexes of important matter appearing in our trade journals? I have been working on this for quite a while, and find that occasionally it is useful. A few weeks ago a printer here asked how music type was set, and the index produced an article on that.—*California*.

Fine! Will "California" send us a summary of the facts given in his clipping about "feint"? This idea of an index, or perhaps a scrapbook filled with clippings, is good. The time and labor expended on the making of such an index or album would be considerable, but return on the investment should be well worth going after at any time.

A New Approach to Comments on Newspaper Clippings

There is nothing in *Proofroom* that I enjoy much more than the miscellany you sometimes collect in a single item, just notes on things you have seen, a little o' this and a little o' that. Won't you regale us with another sample? Many would enjoy it.—*Pennsylvania*.

Why, you old rascal, we know who you are, and what you're up to. You are the conductor of the department, himself, in person, though anonymous; and you are up a tree because readers seem ashamed to send you queries. You faked this one—and you won't fool anybody, even yourself. Well, here goes (and if the readers don't like it, let them shoot more questions at you):

First, a newspaper clipping: "Much valuable scientific data have been put forth lately." This chap had grammatical colic. He was so lit up with knowledge that "data" is a plural word, he clean overlooked "much."

That question once asked in this department about "a" or "an" before "Xmas" bobs up in mind. A correspondent said it should be read "Christmas," and that I was all wet when I said I myself always had read it "ecks-mas." He would write "a Xmas card," while I'd write "an Xmas card." Now I wonder whether he would write "This is a n. g. proposition," and read it in full, as "a no good proposition." I would write "an n. g. proposition," and read it as written: "an en gee proposition."

Speaking of "a" or "an" before figures, consider this: "an \$1100 car," read as "an eleven hundred dollar car," and "a \$1100 car," read as "a one thousand, one hundred dollar car." No wonder folks can't agree!

And then, our old friend, "Nobody is at home but I," which one grammar book defends as ellipsis, "Nobody is at home but I (am at home)." This reduces the thing to an absurdity. If I am at home, somebody is at home, and the two parts of the rebuilt sentence call each other liar quite plainly.

The *Malay Mail* left out a comma in a head: "Says He Is Creditor of King of Siam." The King of Siam did not like that. The debtor, it seems, was a man named King, living in Siam. The line should have read, "Says He Is Creditor of King, of Siam." Better yet, it should carefully have dodged danger of misunderstanding, and found some other way to say it.

The *New York Sun* is not afraid to be grammatical. It says, "If a majority of the delegates was pledged," and I love it for that more and more.

Well, here's the bottom of the page.



Hell-Box Harry Says—

By Harold M. Bone

The most popular envelope enclosures are those reading "Please find check."

When a two-color order is misfed, the result doesn't register well with the boss's disposition.

If a printer can refrain from turning yellow just because his books show red then he is true blue.

Sometimes, courting a girl is like adding impression to a heavy form—you give her the squeeze.

One apprentice who tried to distribute some Old English discovered the case was all Greek to him.

No, Oswald, the Pied Piper had nothing to do with the printing business.

*Into a case of type a bind'ry
Girl fell on her face,
So now the comps all greet her as the
"Woman in the case."*

OBSERVATIONS OF THE HOUR



By Hank Tooms, the Old Printer Philosopher

Hank says: All printers who quote lower prices are not "business murderers." If the cards were placed on the table, these lower-pricers likely would be found to know what they are doin', while tympanum-breakers, with their wails, are not so hot—except under their number seventeen collars

WELL, all I know I didn't get from the papers. For, in my meanderin' around I see a lot with my own eyes which gives me a new slant on this and that, and pro and con.

With business "off" from 40 to 60 per cent, the chief indoor sport is conversation. Right now it is about price cuttin'. It bumps into you here, there, everywhere. But, get this—all printers who quote lower prices are not "business murderers." And, if all the cards were placed on the table, these lower-pricers would, likely as not, be found to know what they are doin', while the tympanum-breakers with their wails of lamentation are not so hot—except under their number seventeen collars. An' I have the proof.

The other day I called upon one of the smaller printers in my town who, for a long time, had been getting all the "form" work for a large corporation. He sure was hot under the collar because a "big printer" with high overhead had undersold him (with "no overhead") on this corporation's work. I couldn't put in print what this printer would like to do the other. I'd be locked up as an accessory.

Havin' more time than money I decided to call upon that big printer and get the low-down on the why and the wherefore. I had had a picture presented me of this "trade pirate" and was primed to meet an ogre with horns, a big bully who was tryin' to "wreck the industry." To my surprise I found him a perfect gentleman, courteous, and only too glad to tell me how he obtained the corporation's printing business.

To make a long story short, here it is: The "big" printer, last summer, havin' some idle equipment (even as you and I), decided he would do somethin' about it. He had never done much "form" work, but looked into its possibilities. He selected five large corporations buyin' considerable of this class of printing and mapped out his campaign. He told each one he would "like to figure on its 'form' work for 1933—all of it." But, he went at it in a businesslike way. He asked for samples of *all* forms, 1932 quantities, and 1933 possibilities. It took weeks to make his contacts; then a rough chart of the sizes, paper or card stocks, the colors of stocks, rulings, and so on. He did not stop there. He made up individual charts for *each* of the corporations. Where one had been using on certain forms a twenty-pound bond and another a sixteen-pound, he noted on the chart if he might standardize on the sixteen-pound. In certain cases where sixteen-pound had been used, he showed the advantage of the twenty-pound, and so on, all down the line.

Always with two ideas in mind—(1) to standardize, and (2) to give the customer the substance best for the purpose.

This took another month of his odd time. By October he had his proposition ready for each concern. It took almost another month for "consideration" but he knew he was on the right track. By November 15 he had closed with the first firm, and the rest fell in line. By December 1 he had started on the 1933 form work. An' it paid him well.

Gangin' the forms? Sure! But he went further—he offered suggestions, showed each firm where it could save here by runnin' a lesser quantity, save there by bringin' the quantity up to fill in with a certain "gang." He himself saved, again, by buyin' his printin' stock at less money than the "smaller" printer because of standardization and quantity. I understand the printer will save each firm from 8 per cent to 12 per cent on its form requirements this year and the corporation whose work the "little printer" had been doing, 15 per cent. And the big printer told me he will show a nice profit on the year, the form work will help him to "take up some of his slack" and everybody is happy—but the small printer who thinks he "got a rum deal."

Now, my friends, if that is "price cutting," I'm George Washington. Time and time again press salesmen had told this small printer he should put in a flat-bed press to handle his form work, and how it could be done. But, he was content to "let well enough alone" or left it to "George" to buy the new press.

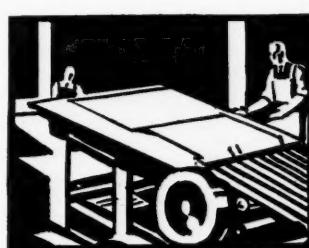
One thing this misguided gentleman forgot—that other printers were lookin' for ways to keep *their* printin' presses busy without buyin' any. And that even the usually despised "form" work can be made to pay—handsomely. Much grief of the printin' business can be traced to takin' work a shop cannot do.

Moral: If your present equipment is not adapted to the kind of work you are doing—*buy* the necessary equipment, or, take only that kind of work which is adapted to the equipment you have.

Why not make an analysis of *your* customers today? Are you really servin' *them* well—or just takin' their orders? Waitin' for a customer to tell you what he "wants" is responsible for fully 25

per cent of the idle machinery today. Why not reverse the proceedin' and tell the customer what he *needs*? What you can give him that will actually help him—increase his sales, and add to his prestige. Cater to his vanity!

So I urge you all to make a customer analysis today—now. Business taken through competition is here today and gone tomorrow. But, render a *service*, *create somethin'*, *design somethin' new*—and you will add to your clientele and live happily ever after. No one ever got rich sellin' his services on a basis of "price" alone, so why try to get away with it?



From "Members Circular" of British Master Printers Federation

KEEM PRESSES BUSY by go-
ing after work you can do best.
Get the press which offers
economy for work you have

Value of Standards Is Emphasized by Stylebook Issued in India

By EDWARD N. TEALL

ANYBODY who can look at a stylebook without a thrill must be either a genius who knows it all or a dummy who never will learn. The stylebook may go over the old, familiar ground, but there is sure to be somewhere in it a new "slant" or "angle." The manner of the book's making may be dull, but out of some page's flatness will leap a new thought or suggestion.

One ruling will gratify you with the chance to say: "Well, that's just what I always stood for!" Another will stir you to sharp antagonism. Others will start the wheels of thought going and set you on the way toward decisions over which you have long hesitated, swinging in uncertainty between possibilities equally luring and baffling as to solution.

Interest is universal

As mothers never weary of comparing notes on their children's qualities and ailments, so all printers delight to study any other printer's attempt to reduce the difficulties of print to system and order through a stylebook. No one has ever yet done it perfectly—perhaps *this*, we say to ourselves, will.

These reflections are prompted by a perusal of the stylebook of the Government Press of the United Provinces of Agra and Oudh, India. It is compiled by D. W. Crighton, superintendent of printing for the United Provinces, and was published at Allahabad in 1932. A cloth-bound volume of 369 pages "over all," it is more than a rulebook for the official printers of the United Provinces; it carries several chapters for guidance of authors, on preparation of copy, selection and handling of illustrations.

It then takes up "The Technique of the Book," planning, text, and reference matter, with directions for setting formulas, tables, charts, and so on. Next comes a section on "Rules for Composition," the standard stuff of spelling, capitalization, compounding and division of words, use of italic, quotes, and figures. At the end, several appendixes, with glossaries, and some pages of "useful information" ranging from standard paper sizes to the signs of the zodiac.

While I find nothing startling and revolutionary in this stylebook, there are piquant bits to be picked up here and there. For one thing, I like Cright-

ton's peppy defence of his own rulings on capitalization. And, expecting criticism, he acknowledges that his ideas "are not those of many who would reduce to lower-case every proper noun that is not the name of a person."

He refers to his own establishment as "the Press," and to me that seems fitting and proper. When his writers refer to the United Provinces as a unit, he requires them to say "the Province." He says: "The growing use of lower-case in this connection is largely the work of the Picassos of the advertising world, who have no respect for Tradition, Custom, or Good Use so long as they may achieve something outrageously arresting." His use of capital initials for the words in this sentence which name the objects he is defending is an affectation, to be sure; but, *within reasonable limits*, it is not an unpleasant affectation.

The section entitled "Suggestions to Authors" might profitably be studied by printers who have trouble between their own office rules and authors' preferences for different styles. We read: "Ordinarily, style should be left to the Press; but, if an author has decided opinions on matters of style, he must carry them out consistently and inform

★ ★ A Copy Suggestion ★ ★

Now Is The Time For All Good Business Men....

to take a lesson from your political party! No matter how indefinite the way, how uncertain the future, your party sticks to its last—to the last. Doubts may assail it, difficulties hinder it, fear haunt it, opposition try to destroy it; but it keeps on keeping on.

It uses its agencies of publicity unceasingly; it never lets the People forget it. It never slacks up, never slows down. It glorifies its "products" (platform and candidates) constantly; it keeps on selling, selling, selling, good times and bad.

Take this lesson from your party; ride your business "horse" hard—include printing in your selling program, and let us help you make it *work*.

There is nothing like tying in copy with the topic uppermost in people's minds, the Botz Printing Company believes. The Jefferson City, Missouri, plant uses this message to drive home this lesson

the Press that he wishes his style followed." (It will be noted that use of the capital "P" identifies these remarks as applying distinctively to the government plant in the United Provinces, not "the press" in general.)

Permitting authors whose works are to be published with imprint of his establishment to indulge their own preferences in style, Crighton insists that they shall have a real style, a consistent style that will stand up under analysis, and not merely a few freakish irregularities born of whim. This is sturdy, reasonable, and productive of good printing.

Authors are urged to submit a layout for display pages, but the U. P. Press will not forgo its prerogative of making final decision, based on superior technical knowledge. Authors are further admonished to "aim at finality" in the copy before sending it to the printer. Cost of composition is the biggest factor in the making of books, and unless preliminary understanding between author and printer is effected, choice frequently has to be made between accepting an unsatisfactory book and footing a heavy bill for editorial corrections.

All corrections on first proof

In the same direction is a rule requiring authors to strive to get all possible corrections on the first proof. In this way the danger of new errors being made as the work advances toward completion is reduced.

I have seen much trouble caused by some printers' habit of letting the first stages go slack, and relying on stricter care in the final stages to make the product pass muster. Possibly this has come from carelessness of authors and editors, who do not back the printer in the earlier parts of the process.

The printer perhaps gets to feeling that, no matter how carefully copy is followed in composition and office reading, there will be a lot of revising, mind-changing, by writer and editor; and so he waits till they are through before beginning to use his fine skill in making everything right. This is a surrender to editorial slackness which the printer ought not to make. He has a defence in the making and enforcement of just such rules as the one last quoted, and strong leverage in the power to make the customer pay for waste of time. The same is true of other parts of the book's making: the choice and placement of illustrations, handling of technical matter and tables, and all such.

This stylebook, like any other, is certain to interest any printer or proofreader into whose hands it may fall.

The Month's News

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

1,882 Daily Newspapers Invited to Compete for Ayer Cup

Eighteen hundred and eighty-two daily newspapers have been invited to take part in the Third Exhibition of Newspaper Typography in the Ayer Galleries, Philadelphia, from April 15 to June of this year.

Each newspaper has been asked to submit a complete edition of March 4, 1933, for judgment on typography, which includes the selection and composition of type, makeup, and presswork. Editorial content does not count.

The jury to examine the newspapers includes Fred W. Kennedy, director, journalism laboratory, University of Washington, and manager, Washington Press Association; Marlen Pew, the editor of *Editor and Publisher*; Francis H. Sisson, vice-president, Guaranty Trust Company, New York City, and former editor of the Galesburg (Illinois) *Evening Mail* and Peoria (Illinois) *Evening Transcript*.

The jury will meet in Philadelphia early in April to study the newspapers. The Francis Wayland Ayer Cup, named in honor of the founder of N. W. Ayer & Son, Incorporated, which sponsors the annual exhibition, will be awarded. Eight certificates of honorable mention will be awarded, instead of five as before.

Each daily will be placed in one of three circulation groups—those from the smallest to 10,000, from 10,000 to 50,000, and from 50,000 to the highest. In each group there will be a first, second, and third honorable mention, the cup winner chosen from the three firsts.

The cup becomes the permanent property of the newspaper winning it in three exhibitions, not necessarily successive.

Nicholson, Vancouver Printer, Dies on Eve of Ocean Trip

On the eve of a long-planned vacation trip to England and the Mediterranean, James Clark Nicholson, founder and managing director of Nicholson, Limited, Vancouver, died suddenly. The cause has not been disclosed.

He had been active in the United Typothetae of America for many years, holding the record for traveling greatest distances to many conventions. His jovial nature and ready wit made him a popular figure at every gathering of printers he attended.

The telegram announcing his death and his letter regarding the trip to Europe reached Secretary John Deviny almost together. The letter was written three days before he died.

Eight Prize Trophies Offered Winners of N. E. A. Contests

Exhibits entered in eight contests will grace the walls during the convention of the National Editorial Association in Indianapolis, June 5 to 8. Six silver cups and other prizes are offered in the various contests.

The president's cup will be awarded to the "best weekly newspaper." A silver trophy for the "greatest community service" is provided, and THE INLAND PRINTER offers a silver cup for the "best editorial page." Other trophies and prizes are offered in contests for: front page, newspaper production, advertising promotion, better headlines, and for commercial printing done in newspaper shops.

Only members of the National Editorial Association are eligible to compete.

Educational and industrial centers in Indiana, as well as the many beauty spots of the Hoosier State, will be visited during the all-expense bus tour after the convention.

Inland Daily Press Association Elects C. R. Butler President

The two-day convention of the Inland Daily Press Association in Chicago during the last week of February was a clinic on publishing problems. Officers elected for the coming year are: C. R. Butler, Mankato (Minnesota) *Free Press*, president; Verne E. Joy, Centralia (Illinois) *Sentinel*, vice-president; John L. Meyer, secretary-treasurer.

A. C. Lindsay, Quincy (Illinois) *Herald-Whig*, former president, has been elected chairman of the board of directors. Other directors elected are: Hal S. Davies, Minot (North Dakota) *News and Optic-Reporter*; J. J. Gray, Monroe (Michigan) *News*.

The convention was opened with an illustrated talk on "Newspaper Makeup and Typography" by J. L. Frazier, editor of THE INLAND PRINTER. Fred Schaub, Decatur (Illinois) *Herald and Review*, talked on "Composing Room Efficiency"; Charles R. Butler, Mankato (Minnesota) *Free Press*, analyzed cost figures of member newspapers.

Business-office problems were discussed at the second-day session by Wallace R. Katz, Adrian (Michigan) *Telegram*; Fred Naeter, Cape Girardeau (Missouri) *Southeast Missourian*; E. R. Chapman, Flint (Michigan) *Daily Journal*; A. W. Shipton, Springfield (Illinois) *State Journal*. E. H. Harris, chairman of Inland and A. N. P. A. radio committees, spoke on the attitude of the publishers toward broadcasting.

During the afternoon session, F. E. Murphy, Minneapolis *Tribune*, spoke on the farm problem; W. R. Ronald, Mitchell (South Dakota) *Republican*, discussed the domestic allotment plan; A. M. Clapp, Clinton (Iowa) *Herald*, discoursed on advertising volume.

Federal Judge George E. Q. Johnson talked of the crime situation at the first-day luncheon meeting, while Dr. A. R. Hatton, professor of political science at Northwestern University, spoke about "Government in Business" the following day. A round table on publishing practices, reports by the various committees, and Secretary-Treasurer John L. Meyer's annual report completed the meeting.

Newspaper Compositors Agree to Lower Wage in Chicago

Chicago newspaper publishers have won a reduction in the hourly wage rate for union compositors from \$1.40 to \$1.28. The new scale became effective February 27 and will be in force for one year. It is approximately 8½ per cent under the former rate.

Negotiations with Typographical Union Number 16 had been going on for some time. Publishers pointed to reduced advertising lineage as the reason for seeking a lower wage scale, declaring that payrolls were too high and, unless a reduction was granted, it would mean more unemployment.

Meetings of the Franklin Association of Chicago and the union on wage scales for compositors in commercial plants are still going on. Many employing printers report that the men are working only a few days a week and in some cases a number have been let out because of reduced volume. Employers insist that a lower scale, to enable them to compete with out-of-town and open shops, is their only chance to increase employment.

Carl Bingham, Chicago, Heads Rollermakers' Association

Carl G. Bingham, president of Samuel Bingham's Son Manufacturing Company, Chicago, has been elected president of the National Association of Printers' Rollers Manufacturers, Incorporated, in recognition of his long service to the organization.

Modestly refusing to comment on his plans for the coming year, the new chief of the rollermakers declared that his organization recognized that its members could prosper only as printers prospered and that they would continue to coöperate in efforts to better conditions for printers in every way.

Census Bureau Defines Printing As 2½-Billion Industry

The printing industry rates as one of the eight major industries in America, according to the latest report of the Federal Census Bureau. Like other lines, it has suffered, but figures show that losses were at a lower ratio than in many leading industries.

During 1931 the printing industry produced \$2,487,410,094 worth, compared with \$3,170,139,651 in 1929, a reduction of 22 per cent. Printing and publishing plants collected the major portion of this amount, or \$1,403,503,682. In 1931 there were 315,388 persons employed in the printing industry, compared with 357,988 during the "boom" year, 1929.

During the same period the paper and allied products industry showed production for 1931 of \$1,352,573,837, compared with \$1,892,251,148 for 1929. Most industries showed reduction in income from 30 per cent to over 50 per cent.

Buy New York Plan Is Adopted by Employing Printers

New York City printers are using the "Buy New York" plan to increase sales. Cards are furnished all employees to hand to clerks and dealers each time a purchase is made. The card carries this "appeal" copy:

"I am able to make this purchase because I am employed by a New York firm. You can help make my job permanent and make future purchases possible by having your printing done in this city."

The employer's name is imprinted on the reverse side as a selling help.

Newspaper in Paris Purchases 19 New Intertype Machines

Intertype Corporation has shipped nineteen machines to Paris for use on the *Paris-Soir*, one of the most important dailies in France. The order included eleven Model C's and eight Model F Mixers, two of which were equipped with the automatic quadding and centering device. The sale was negotiated by the Société "Marinoni" of Paris, official representative for Intertype in France.

Charles Vose, Paper Pioneer, Is Dead in Massachusetts

Charles Vose, for more than fifty years engaged in papermaking, passed away at the home of his son, Louis E. Vose, at East Walpole, Massachusetts, two weeks ago. He was born in 1849. He started in the paper business in 1867 with the B. H. Thayer Company of Boston, later becoming associated with Z. T. Hollingsworth, under the name of Hollingsworth & Vose Company, operating two mills in Massachusetts. Two sons, Louis E. Vose, present head of the company, Charles Vose, Junior, and a daughter survive.

Three Executives Promoted by Hammermill Paper Company

Three promotions are announced by the Hammermill Paper Company, Erie, Pennsylvania. Harrison R. Baldwin is elected a vice-president, continuing to act as sales manager. D. S. Leslie, assistant sales manager, is promoted to assistant general manager. Leslie will continue active sales work. A. E. Frampton, advertising manager, was given additional duties as assistant sales manager. In addition to departmental duties, Leslie and Frampton hold elective offices in the company as assistant treasurer and assistant secretary, respectively.

Help in Matching Inks Is Given by "ipi Color Pageant"

The day of trying to match a water-color paint smear on bit of paper with printer's ink on special stock will soon be over for the customers of International Printing Ink Company and its affiliates. Salesmen are distributing the "ipi Color Pageant" to printers and lithographers, a wall hanger of attractive format which may be taken down for a closer study when customers wish to pick a color.

It takes the everyday colors used in printing plants—brown, green, purple, blue, red, yellow, orange, and black—and shows several attractive shades of each available by simple ink mixing. It helps customers to decide very promptly what tone is preferred, it gives the

printer a definite basis on which to order his ink to obtain that tone with paper specified.

If you have not received the "ipi Color Pageant," local representatives will tell you how to go about obtaining one.

Lee Clifford Penry Is Appointed Ludlow's Southern Manager

The Ludlow Typograph Company has appointed Lee Clifford Penry as southern manager, with headquarters in Atlanta. Penry has



LEE C. PENRY

had practical experience as production manager and superintendent in newspaper and commercial printing plants throughout the South, and is competent to advise on production problems. He is well known to southern printers and publishers, having been Ludlow sales representative for some years in the Carolinas and other Atlantic seaboard states.

Sheridan Takes Over 2 Firms in Bookbinding Machinery Field

The T. W. & C. B. Sheridan Company, New York City, has acquired all rights, titles, and interests in machines manufactured by George Juengst & Sons and American Assembling Machine Company. With these additions, the T. W. & C. B. Sheridan Company now offers a complete line of bookbinding machinery.

The American Assembling Machine property at Easton, Pennsylvania, has been taken over by the Sheridan Company and manufacturing of the American Assembling Machine Company products will continue at this plant and Sheridan products will be manufactured at the plant in Champlain, New York. The building at Easton contains 55,000 square feet floor space and is modernly equipped to manufacture various machines used by the printing and bookbinding industries.

The chief designer of the American Assembling Machine Company, Paul Kleineberg, is now associated with the T. W. & C. B. Sheridan Company. L. L. Clark is president of the combined companies. Branch offices of the T. W. & C. B. Sheridan Company are located in Chicago, Boston, and London, England.

Miehle Offers a Hearty Chuckle and Serious Thought in One

Every printer will enjoy reading "Straight Thinking No. 4" of the series being issued by the Miehle Printing Press and Manufacturing Company. Starting off with an example of typical price-cutter estimating, it discusses conditions which enter into the question of figuring printing prices. It touches on "over-equipment," pointing out that fast, modern presses produce so much more economically that slower presses in competition with them are handicapped heavily. The best solution is fewer, faster presses to replace uneconomical slow ones, the folder adds, even though the older models are still in good condition.

Washington "Star" Is Spending \$380,000 for New Equipment

The Washington *Star* is spending \$380,000 for new plant equipment, General Manager Fleming Newbold announces. Walter Scott and Company was given a \$250,000 order for twelve high-speed press units as the first step in modernizing the plant. Negotiations for other equipment are under way. The *Star* reports that 1932 circulation was highest in its history and claims largest advertising lineage of any newspaper in the country for the year.

Indiana Editor Fights Big Odds and Gets Paper Out on Time

The people of Huntington, Indiana, are finding it hard to do business, with the three local banks closed, but they are getting a kick out of the actions of C. W. H. Bangs, lambasting editor and publisher of the *News*.

Bangs is free on \$5,000 bond on a charge of criminal libel brought by the banks, which declare his editorials and stories caused the runs which forced closing to protect assets.

Bangs' light, power, gas, and steam have been shut off, but he has hooked an old auto to one press and continues to publish. All type is set by hand under kerosene lamplight and the news plant is heated by a coal stove. Bangs charges the power company is taking this means of fighting back for his efforts to obtain lower rates for the community. Attorneys for the banks and power company say that the discontinued service is only an effort to make Bangs pay \$900 due for services. The libel trial date has not been set.

This case recalls the first libel suit in America. John Peter Zenger, printer-journalist, was locked up in 1735 for criticizing Colonial Governor Cosby. After fifty weeks in prison he was acquitted, having been represented by Andrew Hamilton, speaker of the Pennsylvania Assembly and noted attorney.

Gouverneur Morris, later a framer of the United States constitution, called the case the "germ of American freedom."

Experiments Show Rosin Sizing Preserves Sulphite Bonds

Rosin sizing in sulphite bond has been found to be productive of greater stability in tests made by the paper section of the National Bureau of Standards. Other tests of fifteen papers used by the lithographers showed rapid changes in size with variations in humidity. The laboratory workers find that proper air conditioning assures great savings in waste from distortion on color printing.

NEW EQUIPMENT FOR THE PRINTSHOP

SELF-MAILING COUPONS are now offered as a means of developing advertising returns and, as a result, increasing printing orders. The process is available to all printers desiring the license. It includes a small reproduction of larger advertisements with a coupon and portion folding and sealing over it to make an envelope for mailing. Either stamps or "postage to be paid by addressee" is permitted with the new self-mailing coupon. It offers printers a definite service to offer clients by which they can check results from a mailing by the number of coupons returned. Full information may be obtained from the creator of the plan, Louis E. Delson, by addressing him in care of **THE INLAND PRINTER**.

STANDARD TYPEWRITER KEYBOARD operation of linecasting machines is made possible with the "Type-O-Writer." It consists of a portable, electrical keyboard which fits right over the typesetting machine's keys. Shift keys, similar to those on ordinary typewriters, act as current switches to simplify setting of capitals and small capitals. Additional keys operate the ff, fl, fi units. Working tests with a typist having no previous training on the linotype found him setting straight matter in eight hours and news copy in forty-eight hours. Pressure is only slightly heavier than on the regular linotype keyboard. The "Type-O-Writer" is said to shorten training for operators, since it simplifies keyboard operation considerably. Full information on the new attachment may be obtained from Lees & Good, in care of **THE INLAND PRINTER**.

COLOR MATCHING with the "electric eye" is provided by the new Westinghouse portable color-matcher. It utilizes red, blue, and green screens. The master sample is put under the red light, for example, and the indicator adjusted to zero. Sample to be tested is then put in place and the needle on the dial immediately shows variation. Even when reds match, blue and green tests may show variations. The device will handle dull black and light samples. It is independent of daylight or artificial light in the room. Full information may be had from Westinghouse Electric Company in care of **THE INLAND PRINTER**.

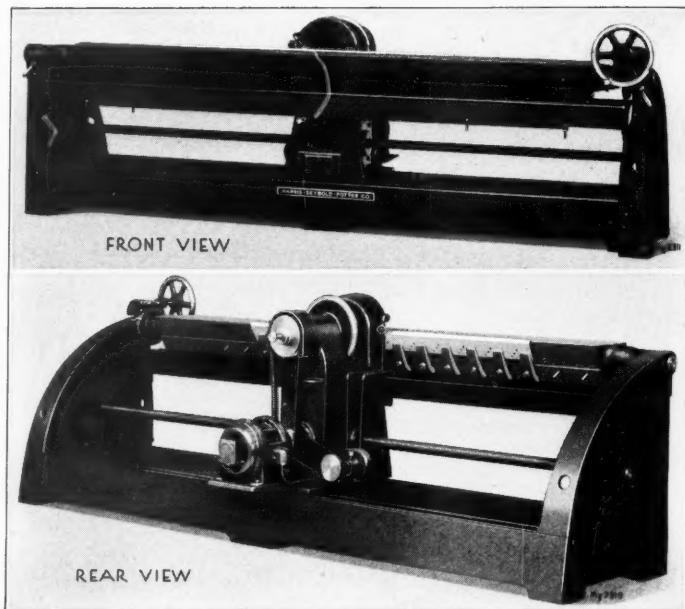
MAT MOLDING in the printer's own plant, for shops using stereotypes to cut down press runs, is made simpler by addition of a new molder, Model C, to the line offered by Printers Mat Paper Supply Company. The concern carries a full line of stereotyping supplies and



Model C takes but little room in the shop but it does much to cut duplicating costs

invites printers to take advantage of its expert knowledge of stereotyping. Information on the new model mat molder may be had from the Printers Mat Paper Supply Company, in care of **THE INLAND PRINTER**.

AN OPAQUE RAG BOND has been developed by Fox River Paper Company which makes use of a new pigment of extreme fineness. Tests show the new thirteen-pound opaque bond has the same opacity as twenty-pound regular bond. It comes in white only, in 8-, 13-, 16-,



The new Seybold knife grinder with a blade in place. It assures accurate, rapid honing. The wheel grinds into the edge instead of away from it

20-, 24-, and 28-pound weights. It does not become transparent when oiled, the company reports, an advantage in printing with oil inks, since there is no "show through." Use in bulky mailings where a lighter stock is desired is suggested, or in printing four-page circulars with oil inks. Specimen sheets may be obtained from dealers, or the **FOX RIVER PAPER COMPANY**, in care of **THE INLAND PRINTER**.

A BEAUTIFUL FOLDER which will help you sell more envelopes and letterheads has been issued by the Howard Paper Company. In addition to specimens of letterheads and envelopes on Howard bond papers, the folder also contains attractively placed samples of colors available. A beautifully printed and die-cut illustration decorates the cover of "Nature Tells a Story." Ask your local dealer for a copy or address the **HOWARD PAPER COMPANY**, in care of **THE INLAND PRINTER**.

HARDER THAN STEEL, Haynes' Stellite is now being used on monotype molds at the end pressed against the matrix to form the character of type. This wear-resisting material is applied in a layer with an oxy-acetylene torch. It increases the length of time a mold can be used before it wears to the point where restoration to type height is necessary. Stelliting molds is estimated as doubling their service. When one considers that a mold operated continuously will produce 1,500,000 types a week, the need for such care is apparent. Haynes' Stellite mold seats are applied to all composition molds sent to Lanston Monotype Machine Company for restoring as well as to new molds. Write Lanston Monotype Machine Company direct, or in care of **THE INLAND PRINTER** for further details.

AUTOMATIC KNIFE GRINDING becomes simpler all the time. The new Seybold grinder holds the knife to a rigid knife bar while the grinding wheel traverses it rapidly, grinding into the cutting edge instead of away from it. This assures greater perfection in sharpening the blade. All controls are in front, where the operator stands. All mechanism is in one unit,

operating in an oil bath. If you have a knife-grinding problem, write **Seybold Machine Company Division of Harris-Seybold-Potter Company**, in care of **THE INLAND PRINTER**.

YOUR CUSTOMERS always appreciate an opportunity to compare the papers you suggest when they order printing. A new portfolio on the "Clear Spring" line makes this easy. Text wove, text laid, English finish, and super are shown in white and india. If your distributor does not have it, write **West Virginia Pulp and Paper Company**, care of **THE INLAND PRINTER**.

A NEW VENTURI-TYPE gas burner for metal pots of linecasting machines has been brought out by Intertype Corporation. It has but one gas inlet and one venturi air-mixing chamber, and is adjustable to gas pressure in differing localities. It burns with a solid, circular sheet of flame, spread under the pot so effectively that back and throat burners are not needed. Savings of 30 to 40 per cent in gas consumption are reported. Uniform metal temperature, vital to solid slugs and good printing face, is assured by this new burner, the makers say. Further information may be obtained from Intertype Corporation direct, or by writing in care of **THE INLAND PRINTER**.

A VALUABLE ADDITION to the printer's working library is the "Directory of Inks for the Graphic Arts." The book contains many valuable hints for colorwork, together with reproductions of one and process-color plates, showing inks used and preferable color combinations. Write **Superior Printing Ink Company, Incorporated**, for a copy of this little directory in care of **THE INLAND PRINTER**.

WHEN PLANNING a casebound book or catalog for a customer wishing something special, yet not too expensive, look into du Pont's new PX cloth. It has all the appeal of high-grade book cloth, and is wear-resisting and water-repellent, making it possible to use the lighter colors with a distinctive effect. Ask for full information from **E. I. du Pont de Nemours and Company**, in care of **THE INLAND PRINTER**.

McGraw-Hill Plant Taken Over by Charles Schweinler Press

The McGraw-Hill Publishing Company has discontinued its private printing plant, as forecast in THE INLAND PRINTER for October, 1932. The equipment, purchased in 1931, will be taken over by The Charles Schweinler Press, New York City, at the end of this month and the McGraw-Hill publications will be printed in the Schweinler plant from then on.

Ninety publications of national circulation will be printed in the new plant, which James J. McGraw, Junior, declares will be the largest of its kind in the East.

Except for composition and printing, the two corporations will continue to operate separately. No financial association is planned.

12.9 Per Cent Cut for Newark Newspaper Compositors

Union compositors on Newark, New Jersey, newspapers have been given a 12.9 per cent wage cut by an arbitration board headed by David Kelly. The new scale, effective March 1 for a year, gives day men \$54 and night men \$57 weekly as basic pay.

Weekly Newspaper in Nebraska Starts Daily Radio Program

A daring step in weekly newspaper service is being made by the Wayne (Nebraska) *Herald*, which on February 13 began a six-day-a-week remote-control radio program through WJAG, Norfolk (Nebraska) *Daily News* station. The new program runs an hour, from 8:30 to 9:30 each morning.

The broadcast is expected to reach a potential audience of more than 300,000 people. While no definite schedule of music and talks to be broadcast has been issued, it is believed that a "boost Wayne" motif will run through the programs. No doubt local dealers will be sold combination advertising—newspaper and radio—to help support the venture.

Wayne is a college town. It is presumed that musically inclined collegians will provide much of the entertainment on the weekly newspaper's daily hour on the air.

Kluge Changes Boston Address

Brandtjen & Kluge, Incorporated, automatic press and feeder manufacturer, has moved its Boston branch from 150 Purchase Street to more commodious premises, 27 Doane Street. W. H. Magee is local manager.

Former Executive of Intertype Joins Florida Dailies

George C. Willings, executive vice-president of the Intertype Corporation until his retirement five years ago, has been made vice-president of the Pensacola (Florida) *News* and *Journal*. He "couldn't enjoy" idleness and is returning to active duty at once.

Memphis "Appeal" Increases Its Floor Space 700 Per Cent

The Memphis *Commercial Appeal* is moving its plant into the old Ford factory there, giving the newspaper 700 per cent more space. The new plant is now in operation, although all presses are not yet set up. Railroad tracks run right into the building, and storage for one car of ink and one hundred cars of news-

Your Last Call!

TEMPUS FUGIT—Which is the Latin way of saying you never get younger and time flies. April 1 is the deadline for the Cover Contest announced in the January issue of THE INLAND PRINTER.

In case you have forgotten; copy:

The Inland Printer
May, 1933

Eight proofs in two colors and two proofs in black ink of each color must be submitted on white coated stock. Entries must be 9 inches wide by 12 inches deep. Mail proofs flat and write or print your name on the back of ONE of the two-color proofs. Standard type faces, ornaments, and border materials only to be used. Trick decorations made up from or cut in type material permitted. Stock cuts are not.

All entries must be addressed to the Contest Editor, THE INLAND PRINTER, 205 West Wacker Drive, Chicago. Decision of the seven judges to be chosen by the editor will be final in every case.

PRIZE: First, \$40; second, \$25; third, \$10; fourth, a two-year subscription to THE INLAND PRINTER; fifth, a one-year subscription. Worth having, aren't they? Your entry must be in by April 1 to be considered. Get at it RIGHT NOW!

print is provided, with an electric railway over the storage room to facilitate paper handling.

Business offices and a large lobby are at the front of the first floor, the rest of which is the pressroom. Classified, circulation, and mailing departments occupy the second floor, while the third has the editorial and publisher's offices, display advertising, photographers, cartoonists, and the library. Composing, engraving, and stereotype rooms are on the fourth floor, with the fifth floor used for storage and files. It will be used for future expansion.

Plates go from stereotype room to pressroom on a special elevator, six a minute. An elevator carries papers from pressroom to the mailing room, while a ramp and gravity system are used in loading trucks. Presses are on independent foundations which extend six feet below the sub-basement floor.

Paper Mills Company, Chicago, Is Going Out of Business

The decision of the Paper Mills Company to go out of business was received with regret by Chicago printers, many of whom had dealt with the famous old paper house since it was started. Leading lines of paper handled by the Paper Mills have been taken over by other prominent paper merchants in Chicago. The company is now liquidating remaining stock, after which it will close its doors. P. R. Shumway is president, Forest Hopkins is vice-president and treasurer, and J. B. Wiseman is the secretary of the company.

Committee of Twelve Will Meet in Pittsburgh March 23

Chairman Julius Weyl has notified the Committee of Twelve that the next meeting on the Graphic Arts Council will be held in Pittsburgh on March 23. The report of attorneys studying the plan will be presented.

Secretary Deviny advises that the midyear meetings of the United Typothetae of America will be held in Washington on March 24 and 25, with directors meeting March 25.

The mass meeting of 1,200 employing printers held in New York City February 27 to discuss questions related to a Graphic Arts Council resulted in pledges by all supplymen to start a credit-control plan operating at once.

The printers condemned all forms of price-cutting and organized an anti-price-cutting campaign. One effort will be to advocate a city tax on all printing purchased by New York City business houses out of the city.

Congressman Joseph Shannon of Missouri, chairman of the House committee on Government competition with private business, spoke, as did local printing leaders. Harry Kriegel, Superior Printing Ink Company, did much of the promotion work for the meeting.

Charles A. Morden, "Manager for Life" of Paper, Is Dead

Charles A. Morden, made "manager for life" of the Portland *Morning Oregonian* in 1919, is dead of heart disease. He had been with the newspaper for more than fifty years, until retirement in 1927. He was co-trustee with O. L. Price in the Pittock estate, which owns the newspaper property.

William A. Desbarats Is Dead

William A. Desbarats, the Montreal Master Printers Federation founder, former president of the Graphic Arts Association, and active in the United Typothetae of America, died recently in Montreal at seventy-one. His father, George E. Desbarats, was Queen's printer and publisher for many years.

Newspaper Pressmen Appealing

Notice of appeal has been filed with the International Arbitration Board by the Chicago Web Pressmen's Union No. 7 from ruling by Federal Judge John P. Barnes, arbitrator of dispute with newspapers. Judge Barnes has denied increase in press crews asked by union and wage cut sought by publishers, who also plan an appeal from his decision.

William Wallace McLaurin Dead

William Wallace McLaurin, president of the McLaurin-Jones Company, is dead at fifty-four. He became a papermaker in his father's plant in Scotland after studying the work in England and Germany. He came to America in 1906, starting the Ideal Coated Paper Company, later the McLaurin-Jones Company.

Center All Efforts at Bristol Mill

With the consent of the court, receivers for the George W. Wheelwright Paper Company, Leominster, Massachusetts, have closed the company's book-paper mill, concentrating all efforts on the bristol mill, which is operating successfully. George W. Wheelwright is one of the receivers and reports that steps are being taken to end the receivership by a reorganization. Only bristol is to be made.

Inventories Cleaned Up in Many Lines, Papermakers Are Told

Manufacturers' inventories are barren, papermakers were told at a meeting in New York City during February. The slightest impetus in demand will start many factories going full blast to fill orders, which should in turn increase advertising to create new business to maintain the higher ratio of operations.

The American Paper and Pulp Association, National Paper Trade Association, and other affiliated groups took part in the session.

Dr. Paul H. Nystrom, professor of marketing at Columbia University, told the papermakers that advertising and sales promotion methods of retailers would have to undergo complete revision before public response could be looked for. He declared that exaggerated claims, since 1920, have decreased the pulling power of advertising greatly.

He reminded them that, as makers of the raw materials used in producing advertising, their interests were immediately affected. He urged help for printers to seek improvement in copy and to discourage the widespread use of bombastic and misleading claims.

Printer Chairman of D. M. A. A. Postal Affairs Committee

A printer, Peter Becker, Junior, of Standard Press, Washington, has been named chairman of the new "Postal Affairs" committee of the Direct Mail Advertising Association. Mr. Becker is active in the Washington chapter of the U. T. A. Alexander Thomsen, president, Champion Coated Paper Company, represents the paper industry on the committee. Paul T. Babson, United Business Service, is the member for the direct mail users.

Michigan Publishers Win Fight to Keep State Advertising

Efforts of Auditor-General John K. Stack to save Michigan \$200,000 annually by cancelling the newspaper advertising of notices of tax-delinquent sales have been spiked by Attorney-General Patrick H. O'Brien, who has informed him that the law requires such advertising. Publishers throughout the state had protested Stack's action to O'Brien.

Small-town Newspaper Installs Own Engraving Equipment

The Red Wing (Minnesota) *Republican* has installed a halftone engraving plant and since has increased circulation, although it charges \$6.00 a year while a competitor sells for \$3.00 a year. Several pictures are used daily. Spot news pictures accompany local stories. Surplus plant capacity is used to serve other printers.

Rutherford Company to Handle Photolitho Equipment

The Rutherford Machinery Company has been formed as a new division of the General Printing Ink Corporation to handle the development, manufacture, and sale of machinery formerly handled by the Fuchs & Lang Manufacturing Company division of the same corporation, effective at once.

This includes photo platemaking apparatus such as photocomposing machines, planograph and color-precision cameras, graining machines, tube- and tin-printing machinery. The

latest development is the new and improved photo-letter composing machine.

The new company is headed by a trio well known to the printing and lithographic trades. A. T. Koppe is general manager, W. H. Jackson is assistant general manager in charge of production, and E. G. Schreibeis is eastern sales manager of the subsidiary.

Mackey Urges Revision of Laws to Aid Business Recovery

When the new Congress is in special session, as now seems likely, it will be offered a plan by Joseph T. Mackey, executive vice-president of Mergenthaler Linotype Company, to help business recovery. In support of his views, he quotes statistics on business done in recent years and deficits reported, in many cases due to unrestrained competition.

Mr. Mackey emphasizes that this condition means less income available for taxes, which in turn brings higher tax rates.

He suggests the following plan to aid business: Keep restraint-of-trade acts on statute books; then enact supplemental laws permitting corporations desiring to be free of restraint-of-trade laws to register with a Federal tribunal, paying an adequate fee; such concerns shall be free to consolidate or co-operate within their own industries; such registered corporations must render annual reports of operations accompanied by independently audited, detailed reports by certified accountants approved by the Government.

Too, earnings from fiscal operations (interest and dividends) to be subject only to normal tax; surtax on any operating profit from direct manufacturing to be levied only after allowance had been applied against such net profit on the net value of fixed assets (buildings, machinery, tools, jigs, fixtures, furniture, and so on); heavy surtaxes would deter registered corporations from endeavoring to penalize the public through excessive prices; all unregistered corporations to be subject to restraint-of-trade acts and pay normal taxes.

Mackey feels the exemption from tax of net profit applied toward maintenance would encourage more business men to keep the plant equipment up to date, eliminating economic losses from obsolescence and thereby stabilizing the tax situation further.

Nelson B. Gaskill, former chairman of the Federal Trade Commission, advocated a similar idea in an address before the Conference on Industrial Statistics held recently.

U. T. A. "Sales Club" Programs Feature Better Approach

To help members increase their sales ratio on orders from institutions such as colleges, hospitals, and others, the United Typothetae of America has issued a Sales Club Program on Institutions. The plan calls for several presentations with three official observers to discuss and analyze the work for the benefit of all salesmen attending the meetings.

Monotype Has Copy Calculator

When Thomas F. Mills prepared his article on copyfitting methods, he left out the Monotype Copy-Type Calculator, which omission unfortunately was not caught by the staff. The Calculator is a simple, easy-to-work method of fitting copy which should be of help to printers. It is available from and guaranteed by the Lanston Monotype Machine Company.

New Solvent for Lithographers Protects Workers' Skins

Skin disturbances suffered by workers in the lithographic trade due to turpentine are unnecessary, the Lithographic Technical Foundation reports. Work done by the Department of Lithographic Research, University of Cincinnati, discussed in Research Bulletin Seven, Series Eight, describes Lithoterps, a new solvent. It is suitable for all lithographic processes for which turpentine is now used and does not poison the skin. It is said, also, to be cheaper than spirits of turpentine.

Ernest W. Julian, Omaha, Heads Western Paper Merchants

Ernest W. Julian, vice-president of Western Newspaper Union, was elected president of the Western Paper Merchants Association at the annual meeting in Chicago. Its membership comprises most of the executives of the leading wholesale paper houses in Chicago, Milwaukee, St. Louis, Kansas City, Omaha, and other midwestern cities. Julian is from Omaha.

Old-time Chicago Printer Dies

Otto Keclik, old-time Chicago printer, is dead of heart disease. He learned his trade on a weekly newspaper started by his father in 1883, opening his own plant fourteen years later. Born in Bohemia, the old-time printer found *THE INLAND PRINTER* of great assistance in studying American customs and printing. He early furnished his plant with all-steel equipment and the latest machinery.

New York Newspapers Combine Purchases and Lower Costs

Group buying of supplies has proved successful for the New York Associated Dailies, a co-operative plan started by thirty-seven dailies and six weeklies a year ago. Twenty-five items are bought in this way, ranging from typewriter ribbons to ink, metal, and newsprint, at savings from 10 to 50 per cent.

Bonfils Will Leaves \$15,000,000 Estate to His Foundation

The will of the late Frederick G. Bonfils, publisher of the Denver *Post* and one of the last exponents of personal journalism, provides life annuities totaling \$200,000 for relatives and co-workers, with the residue estate eventually going to the Bonfils Foundation.

The late publisher established the Foundation to further "better homes, better schools, health, and happier conditions of life." It is expected that the funds, estimated at \$15,000,000, will be turned over to the Foundation in forty years. The Foundation now operates on funds provided by the late publisher during his lifetime, including current income.

The *Post* championed the public in numerous battles with service industries, frequently at great cost. Bonfils ran a coal mine for ten years to lower coal prices, saving \$6,000,000 for consumers. He was a two-fisted journalist, always ready to uphold his views with his fists when he deemed it necessary.

William C. Shepherd, assistant publisher of the *Post* and managing editor since 1912, has been named publisher by the new board of directors, consisting of himself, Helen Bonfils, daughter of the late publisher, and Mrs. H. H. Tammen, widow of Bonfils' partner.

• TRADE LINOTYPE MARK •

MEMPHIS:

Extremely popular with advertisers just now is this square-serif style of type. It's so different from the traditional faces. It so perfectly exemplifies the modern spirit of functional design. It is full of life...vigor...style. No wonder so many like it! Now you can set it economically on the Linotype. Now you can handle it conveniently on slugs.

The Linotype cutting of Memphis comes straight from the European source...an authentic reproduction. The two weights, Memphis Light and Memphis Bold, are made in combination in the two-letter sizes, 8 to 14 point inclusive.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y.

SAN FRANCISCO • CHICAGO • NEW ORLEANS

CANADIAN LINOTYPE, LIMITED • TORONTO, CANADA
Representatives in the Principal Cities of the World



The
Mill Price List

*Vélo-Enameled
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Embossing
Enamel
Westvaco Ideal Litho
Westvaco Satin White
Translucent
Westvaco Coated Post Card
Clear Spring Super
Clear Spring English Finish
Clear Spring Text
Westvaco Inspiration Super
Westvaco Inspiration M.F.
Westvaco Inspiration Eggshell
Westvaco Bond
Origa Writing
Westvaco Homeograph
Westvaco Index Bristol
Westvaco Post Card*



THIS painting by Will Hollingsworth appears on the cover of the current issue of WESTVACO INSPIRATIONS — a magazine which illustrates and describes many of the newest and most effective ideas in modern advertising design, illustration, typography, and reproduction. . . . Each issue of WESTVACO INSPIRATIONS is printed on various types of WESTVACO PAPERS to demonstrate their printing qualities in terms of the highest requirements of advertising art.

THE MILL PRICE LIST

Distributors of

**WESTVACO MILL
BRAND PAPERS**

AUGUSTA, ME.
The Arnold-Roberts Co.

BALTIMORE, MD.
Bradley-Reese Company
308 West Pratt Street

BIRMINGHAM, ALA.
Graham Paper Company
1726 Avenue B

BOSTON, MASS.
The Arnold-Roberts Co.
180 Congress Street

BUFFALO, N. Y.
The Chatfield & Woods Co.
Inc., 104 Pearl Street

CHICAGO, ILL.
West Virginia Pulp & Paper
Co., 35 East Wacker Drive

CINCINNATI, O.
The Chatfield Paper Corpora-
tion, 3d, Plum & Pearl Sts.

CLEVELAND, O.
The Union Paper & Twine
Co., 1168t Clair Ave., N.W.

DALLAS, TEX.
Graham Paper Company
1001-1007 Broom Street

DES MOINES, IOWA
Carpenter Paper Co. of Iowa
106-112 7th St. Viaduct

DETROIT, MICH.
The Union Paper & Twine
Co., 551 East Fort Street

EL PASO, TEX.
Graham Paper Company
201-203 Anthony Street

HOUSTON, TEX.
Graham Paper Company
2302-2310 Dallas Avenue

KANSAS CITY, MO.
Graham Paper Company
332 W. 6th St., Traffic Way

MEMPHIS, TENN.
Graham Paper Company
11 Nettleton Avenue

MILWAUKEE, WIS.
The E. A. Bouer Company
305 South Third Street

MINNEAPOLIS, MINN.
Graham Paper Company
607 Washington Ave., So.

NASHVILLE, TENN.
Graham Paper Company
222 Second Avenue, North

NEW HAVEN, CONN.
The Arnold-Roberts Co.
147-151 East Street

NEW ORLEANS, LA.
Graham Paper Company
222 South Peters Street

NEW YORK, N. Y.
The Seymour Paper Co.,
Inc., 220 West 19th Street

NEW YORK, N. Y.
West Virginia Pulp & Paper
Co., 230 Park Avenue

OKLAHOMA CITY, OKLA.
Graham Paper Company
106-108 E. California Ave.

OMAHA, NEB.
Carpenter Paper Company
Ninth and Harney Streets

PHILADELPHIA, PA.
West Virginia Pulp & Paper
Co., Public Ledger Building

PITTSBURGH, PA.
The Chatfield & Woods Co.
of Pennsylvania
Second and Liberty Avenues

PROVIDENCE, R. I.
The Arnold-Roberts Co.
266 South Water Street

RICHMOND, VA.
Richmond Paper Co., Inc.
201 Governor Street

ROCHESTER, N. Y.
The Chatfield & Woods Co.
Inc., 190 Mill Street

ST. LOUIS, MO.
Graham Paper Company
1014-1030 Spruce Street

ST. PAUL, MINN.
Graham Paper Company
16 East Fourth Street

SAN ANTONIO, TEX.
Graham Paper Company
130 Graham Street

SAN FRANCISCO, CAL.
West Virginia Pulp & Paper
Co., 503 Market Street

SPRINGFIELD, MASS.
The Arnold-Roberts Co.
42 Hampden Street

WASHINGTON, D.C.
R. P. Andrews Paper Co.
First and H Streets, S.E.

WICHITA, KANSAS
Graham Paper Company
400 South Emporia Avenue

WEST VIRGINIA PULP AND PAPER COMPANY

COPYRIGHT 1932 WEST VIRGINIA PULP & PAPER COMPANY

**A
In
N
H
O**

*Advertising
can live*



El Hollingsworth

A D V E R T I S I N G Instrument of American Progress



Number 12 HOUSEKEEPING

Advertising continues to raise the standards of American living—in housekeeping as in other essentials of social progress.

AMERICAN women lead the world in the efficiency of their housekeeping; yet only fifty years ago housekeeping was an arduous task that made women old before their time. American invention plus the educational power of printed advertising have replaced laborious housekeeping methods with a multitude of labor-saving devices in a majority of American households. Branded products of known merit have simplified the problems of buying. New ideas in every department of housekeeping are disseminated by advertising as soon as they are discovered. No wonder the American housekeeper has time for education, recreation, and the art of keeping young.

FINANCIAL MANAGEMENT

in the Printing business

AFTER three years of declining values, decreased volume, and serious reduction in the margin of profit, the necessity for the most careful management of finances must be realized by printers.

The printing establishment which will earn reasonable profits in 1933 must maintain a properly balanced financial structure, keep expenses and costs in sound relationship to economic conditions, and be prepared to make necessary changes with assurance of security.

To safeguard investment in equipment, to keep as liquid as possible monies required for payroll, materials, and other expenses, and to conserve those considerable sums temporarily

in the hands of customers, are functions of management of the utmost importance to success. Because money is the very life blood of management, its control and its conservation have a direct and definite re-action on all divisions of a printing business. Financial management controls and regulates production and marketing.

Today the careful printing executive will not depend solely on a knowledge of his own finances, operations, and costs. He will discover how the financial position of his business in all its aspects, its progress or regress, compares with similar printing establishments and with the trends in the industry.

The United Typothetae of America, through the study of Balance Sheets, Operating Statements, and Cost Reports submitted by hundreds of representative printers, will provide him with definite guidance in meeting the requirements of present day financial management.

*Write for information concerning
"Typothetae Ratios for Printing Management"*

UNITED TYPOTHETAE OF AMERICA
TOWER BUILDING WASHINGTON, D. C.

DESIGN, LAYOUT, AND TYPOGRAPHY BY THE BERKELEY PRESS OF BOSTON

Practical Back-Shop Ideas Which Deserve Attention!

Know any time-saving shop ideas? "The Inland Printer" will pay \$1 for every practical idea accepted. Stop and think about the unusual shop stunts which have proved valuable in your plant. Then send them in, and we will present them for the benefit of printers everywhere

Rack Speeds Monotype Production

A SIMPLE rack for handling monotype ribbon between the keyboard and the caster, easily made by any handy man, makes use of the wooden core on which the paper ribbon is wound at the factory. Take a board about one inch thick, of sufficient size to meet the demands of the shop, and with a nine-sixteenths bit drill holes in the board, about four inches apart in both directions. Then insert a core in each hole. They may be numbered by pasting a twenty-four-point number on the end of each core. By drilling a hole at the top of the board, it may be hung on the wall. When the ribbon is removed from the keyboard, it is slipped over one of the cores in the board. As a number of these cores are always available, a board may be made for every keyboard and placed where it is most convenient. With a portable board in the caster room, the casterman's helper can collect as many ribbons from the keyboards in one trip as were formerly gathered in several. Similar boards can be used for storing ribbons, where it is a practice to keep the ribbons for standing or repeat jobs, but for this purpose, in order to conserve space, the holes should be drilled closer together to accommodate several spools.—LEO A. MAIER.

Heat Loosens Screw Caps Quickly

IF YOU experience difficulty in removing the screw-cap from an ink tube, don't use force. Hold it for a moment over a gas jet or lighted match and the obstinate top may be readily unscrewed. Always squeeze from the bottom, rolling up the tube as the ink is used. To apply squeeze in the middle means a burst tube, smeared up fingers, spoiled stock, and wasted ink.—H. F. WHITE.

"Lucky Number" Brings In Business

A GOOD advertising idea, which we have found brings us a number of orders each week, is the printing of numbered handbills containing two advertisements, one for a theater and the other for a store owner. The merchant has lucky numbers pasted in his show windows and rewards the winners with

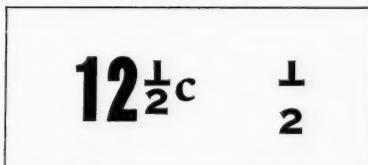
theater passes, which cost him nothing since the theater gives them in exchange for the advertising. The number of people who try for a lucky number assures the merchant that his advertisements are being read.—ELIAS BUTLER.

Carpenter's Square Is Aid in Lineup

SIGHTING along the edges of the form to see if it is true may detect an error of considerable size in the alignment, but the better method is to use a carpenter's square.—H. F. WHITE.

A Trick for Setting Tabular Matter

ILLUSTRATION shows a quick and effective method of building up a fraction in the larger sizes by the use of an inverted Gothic cap T for the one and the "separating" cross bar.



Gothic "T" upside down as display fraction

Excellent alignment of vertical rules in machine-set tabular matter may be obtained as follows: The vertical rules are machine column rule, and the exact alignment is obtained by using the let-

Station	No.	Amt.	Hrs.
1			
2			
3			

Station	No.	Amt.	Hrs.
1			
2			
3			

Finished table and the linotype-set portion

ter mats of the headings, turned backward, as spacing in following lines. The cross lines are made by inserting two-point brass rule between the slugs. Of course, the machine slugs have to be the required space between lines. Do not

allow the mats which have been turned backward to run into the magazine, but take them off the second elevator bar. This method is effective when all lines except heading can be recast.

Lines may be centered upon twin slugs by setting the entire line with quads instead of spacebands, lifting the line out of the assembler onto the copyboard, and splitting the line into halves. Cast the first half of the split line on the end of the first slug and the second half on the front of the second slug, and when the lines are assembled, the wording will be centered properly.

Matter may be centered below matter on a preceding slug by setting the matter for both lines with quads instead of spacebands, placing both lines on the copyboard, and building the shorter out to equal the longer by placing an equal number of quads at each end. Then replace lines in assembler and cast.

The side-trimming knives of a slug-casting machine may be set accurately without a micrometer in this way: Cast a slug and allow it to trim. Then change it end for end from the regular ejecting position, and force it through the knives again by hand. One end will trim and the other will not. The amount trimmed is twice the amount of error between the ends of the knives. When any reversed slug does not trim at either end when forced through, the knives are parallel.—JOHN R. BROUGHER.

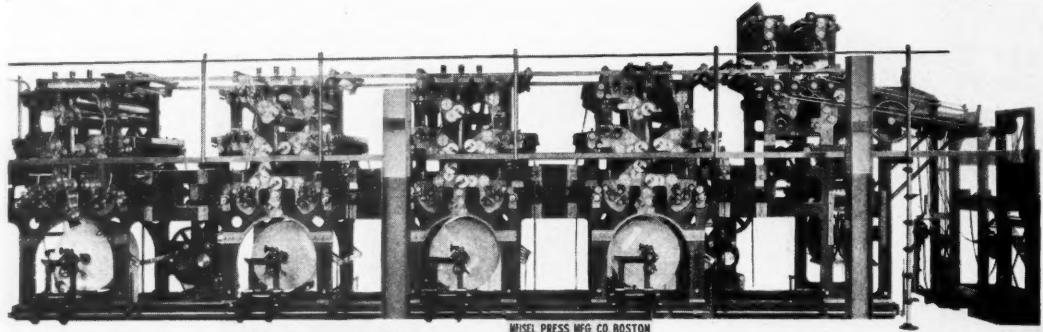
Sample "Smudge" Is Ink-can Marker

OUR shop has a time-saving method of keeping ink. We have racks for our cans. The front edge of the rack is one and one-half inches high, being low enough to allow the name to be read as long as it is legible, but in addition to this there is a smudge of the ink tacked to the rack. Each color is kept in a row to itself. When the can is empty the smudge is taken off. Each man soon gets the habit of putting the ink back in its right place. And much time is saved by quickly glancing along the bits of white paper until the right shade is located. Our pressmen are sold on this method.—E. C. BRENTON.

Underlay Heavy Lines in Light Forms

IT OFTEN happens that the pressman has a form containing several small, light lines and one or two heavy lines or words. To get proper inking and an even impression it is advisable to underlay the heavy lines before beginning to make ready, as it will be found that they require more "squeeze" than the remainder of the form. The working principle is the same with heavy lines as with heavy forms.—H. F. WHITE.

ANOTHER FROM OUR VARIED FIELD



MEISEL PRESS MFG. CO. BOSTON.

For manifold, coupon, and allied work—4 webs—20 colors

- 1—Modern mill roll mechanism.
- 2—Impression throw-off throughout.
- 3—Quick makeready-minimum slot.
- 4—Close register due to synchronous drive.
- 5—Our PERFECTION inking to hold color at speed.



- 6—Modern numbering with our non-skip numbering machines.
- 7—Multiple operations to save handling.
- 8—Folding and flat delivery with latest shear cut.
- 9—Dynamically balanced, means easy running.
- 10—Double drive to run combinations.

Smaller models on application

942-948 DORCHESTER AVENUE
BOSTON, MASSACHUSETTS, U. S. A.

MEISEL PRESS MFG. CO.

Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 postpaid, slight cost for enlarging your paycheck.

Special Offer

MODERN TYPE DISPLAY	\$6.00
TYPE LORE: J. L. Frazier's practical suggestions for using important type faces	3.75
Total price	\$9.75
Both at a special combination price of	8.00
And you save	\$1.75

Now, before you forget, mail your combination order to

THE INLAND PRINTER

205 W. Wacker Drive • CHICAGO, ILLINOIS

WHAT
do users think
of the
EARHART COLOR PLAN

Caslon Company, Toledo.—"Am so much impressed with its *Practical Value* that I am enclosing our purchase order for three more of them."

Rein Printing Company, Houston.—"The *Only Reference We Use* when in need of help in using colors."

The Inland Press, Detroit.—"Recently we demonstrated the *Effectiveness of This Plan* before one of our largest customers."

The Otterbein Press, Dayton.—"The *Most Practical Scheme* for securing effective color combinations that we have ever seen."

Buy now and save \$5.00 on the **EARHART COLOR PLAN**. Was \$12.50, NOW \$7.50. Profit by this low price on this authoritative color guide. Place your order today with

THE INLAND PRINTER
205 West Wacker Drive, Chicago, Ill.

THE INLAND PRINTER

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois
New York Advertising Office, 420 Lexington Avenue

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205 West Wacker Drive

Vol. 90 MARCH, 1933 No. 6

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & CO., Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

HUNDREDS

of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch a copy.

Address Dept. C, **HUX** ELEVEN W. 42nd ST.
NEW YORK CITY



Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$1.75 set of 3.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

ADVERTISING—HOME STUDY

THE ADVERTISING-MINDED PRINTER makes the most money. Send name and address for booklet outlining new home study course. Hundreds of leading printers and prominent advertising men have graduated from this old-established school. Write today. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9501, Chicago.

BOOKS AND SYSTEMS

THIS PRINTING BUSINESS—Big Business—Questions Printers Ask—The Business Printer—Ideas for Newspapers. Five booklets for only 25 cents in stamps. R. T. PORTE, Salt Lake City, Utah.

FOR SALE

FOR SALE—Two No. 2 Kellys, in Chicago; fully equipped; automatic feeder and extension delivery, with automatic lowering device; will handle 24 by 35-inch sheet; presses are 5 years old and in excellent condition; used for day work only. For prices and serial numbers address M 626.

FOR SALE—10x15 NS Kluge unit, rebuilt, \$450; 12x18 NS Miller unit, rebuilt, \$325; 10x15 Miller unit; cutters: Diamond 34 in. power, 32 in. lever, Advance 30 in. power, Oswego 31 in. auto clamp. ABC MACHINERY, 1218 N. Wells St., Chicago.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH COMPANY, Room 517, 343 South Dearborn Street, Chicago, Illinois.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. AMERICAN MANUFACTURING CONCERN, U. S. 131, at M.C.R.R. 4, Kalamazoo, Michigan.

KNIFE GRINDER—Rogers Type "A," 54 in., good condition, \$75.00; also U. S. Machinery 44 in. bronzer, \$200. KALASIGN COMPANY OF AMERICA, Kalamazoo, Michigan.

FOR SALE—Three- and four-color process plates, originally calendar subjects; suitable for jigsaw puzzles; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Michigan.

LAYOUTS for printers and advertisers; artistic, accurate, practical. W. METZ, 199-07 119th Avenue, St. Albans, N. Y.

FOR SALE—38-inch Dexter paper cutter. M 614.

HELP WANTED

Editor

WANTED—A managing editor for a small daily paper; location in the Chicago area; state experience, salary, and give reference; permanent position. Reply to M 619.

Salesman

PRINTING SALESMAN WANTED—An opportunity is offered for high-grade printing salesmen controlling substantial business to connect with large eastern plant producing publications, process color work and general printing of quality; advantages of complete plant service available for man who can produce business in volume, preferably on a commission basis. In reply give in confidence brief record of past experience. M 624.

INSTRUCTION

LEARN LINOTYPE—Two courses, correspondence and practical. Write for catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

MISCELLANEOUS

CUTS anybody can make; zinc etching process \$1.25. Specimens, particulars for stamp. JOHN C. DAY, Windfall, Indiana.

SITUATIONS WANTED

Composing Room

LINOTYPE-INTERTYPE OPERATOR desires situation in any kind of office; nine years' experience book, job, circular, newspaper, trade plant; will go anywhere; give machines excellent care; any reasonable offer accepted; married, age 29; 2,000 lines, clean proofs; can furnish A-1 Chicago or other references; can report at once. Wire or write. M 604.

LINOTYPE-INTERTYPE man, thoroughly competent on all classes of work; fast, clean proofs, quiet and good workman; married; union or open shop; sober and dependable; accept reasonable wages and go anywhere; no drifter, at last place eight years and can furnish references from there. R. R. GOLDSMITH, 2669 Lothrop, Detroit, Michigan.

COMPOSING-ROOM FOREMAN; 25 years' Chicago experience in book, publication, catalog and commercial work; run department economically and get production; steady and reliable; moderate salary; contact clients. M 600.

MONOTYPE KEYBOARD, caster or combination operator; 8 years' experience trade, commercial; material maker; can handle Monotype make-up; union or open shop; will go anywhere; good references. BOX 749, Kirksville, Mo.

ALLROUND PRINTER and linotype operator wants steady situation; good hand man and fast operator on all kinds of composition; know how to use my head. MOREHOUSE, 311 Franklin, Pittston, Pa.

COMPOSITOR, layout artist, engraver, mechanical draftsman and planographic process printer; \$15 a week. KELSEY COX, Barbourville, Ky.

Executives

EXECUTIVE, least interested in salary, now seeking a profit-sharing proposition as general manager with an assignment to build up broken down organization still retaining its good name, or where old age desires to retire and willing to let an aggressive man with eighteen successful years' executive experience rejuvenate the business both inside and out, thereby becoming part owner upon satisfactory performance of ability to reduce expenses and increase profits; would like to hear from plant with gross business averaging over \$200,000 during the past five years; age 43, married, three children; now employed as general manager of printing plant and daily newspaper with 17,000 circulation. M 613.

SITUATION WANTED—Man with ability and plenty of energy; 20 years' successful experience in commercial printing, stationery and office equipment; office manager, accountant, sales, store manager; open for position as bookkeeper, credit and collection manager, office executive. If you have an opportunity for a man of my caliber, it will be to your advantage to communicate with me. M 625.

PRINTING EXECUTIVE, able to take complete charge; practical man; exceptional ability and experience, color, catalog, commercial; efficiency, quality. M 609.

Managers and Superintendents

I AM LOOKING for a solid connection with some plant owner who is in the market for a superintendent or manager; the writer, 40 years of age, a man of rare energy, can bring to your plant a wealth of practical experience and the ability to produce printing at a profit regardless of conditions economic or otherwise. M 542.

SUPERINTENDENT-MANAGER—Thoroughly practical in all departments; 20 years' experience superintendent and executive; active, forceful; fully alive to modern requirements; experienced buyer art work, plates, paper; first-class craftsman; available now. M 538.

SUPERINTENDENT of plant or composing room; fine typographer, contact and layout man; from the old school, but with modern ideas, and knows type, ink and paper; now open for permanent position anywhere, but prefer Ohio; non-union. M 620.

Miscellaneous

MAINTENANCE MAN—Fifteen years' experience; expert trouble man on all makes printers' machinery; capable of increasing production and making labor-saving alterations; desires position in large or medium size printing plant. M 569.

Office

BOOKKEEPING, costs, stenography, proofreading in Spanish and French; by experienced woman; Chicago or Middle West. M 622.

Pressroom

PRINTING EXECUTIVE (PRESSROOM SUPERINTENDENT) desires change; energetic supervisor with broad experience on fine black and color printing; thorough mechanic on single or two-color presses; economical quality and quantity production governed by common sense; competent to direct composing room and bindery operations; negotiations confidential. M 607.

PRESSROOM FOREMAN—Have a very wide range of experience in most modern methods of printing; I have something of special importance to napkin manufacturers. M 621.

SITUATION WANTED—A pressroom foreman with fifteen years' experience in a large mail order house; have had linotype experience; will go anywhere; married. M 608.

PRESSMAN, working foreman, expert worker with system of doing fine work quickly; good mechanic; 25 years' experience. M 623.

Typography—Layout

TYPOGRAPHER—Layout; can estimate, supervise, produce finest grade work, catalog and color, from inception to finish, including copy. M 541.

WANTED TO PURCHASE

ONE OR TWO POTTER two-color offset presses, Type No. NU, printing surface 41x54; willing to pay spot cash and highest market price. M 618.

CARDBOARD ...EASELS

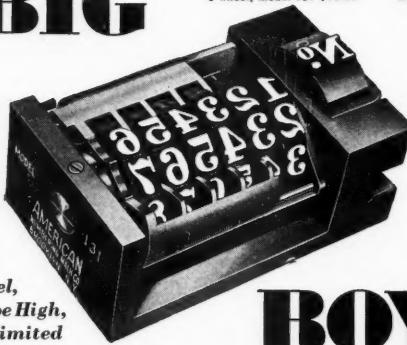
ing down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling over.

GIVES YOU AN EDGE ON COMPETITION at no extra production cost

BIG \$16



All
Steel,
Type High,
Unlimited
Speed

BOY

Prints BIG, Bold, Easily Read Figures

Nº 123456

Fac-Simile Impression

For sale by all Printers' Supply Houses

Manufactured by

American Numbering Machine Co.
224 Shepherd Avenue Brooklyn, New York
Branches: CHICAGO, LONDON, PARIS



DON'T GUESS MOISTURE

Paper should be printed at a definite moisture content. In air conditioned print shops it is constant. In plants not so equipped it varies

with the degree of humidity of the pressroom. The time required for curing either in piles or in a seasoner changes with conditions. The important thing to know is when the moisture balance is correct and the paper is ready to run. The Cambridge Printers Moisture Indicator gives you facts. DON'T GUESS MOISTURE!

CAMBRIDGE INSTRUMENT COMPANY, INC.
3732 Grand Central Terminal, New York, N. Y.



CAMBRIDGE PRINTERS MOISTURE INDICATOR

Send for complete details of this instrument. It will save you money in avoiding spoiled paper and enable you to be sure of better register.



HOWARD BOND

WATERMARKED

The NATION'S BUSINESS PAPER



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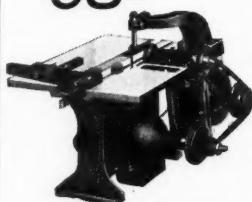
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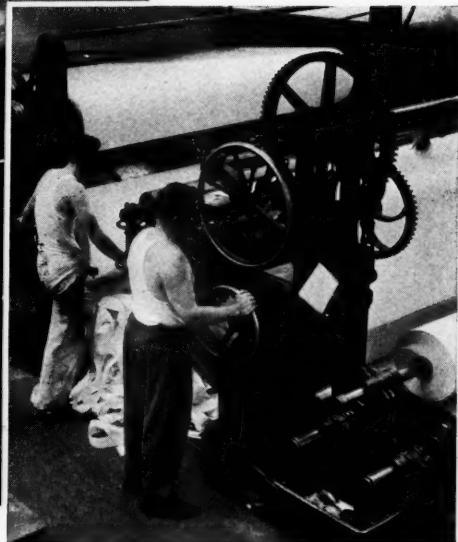
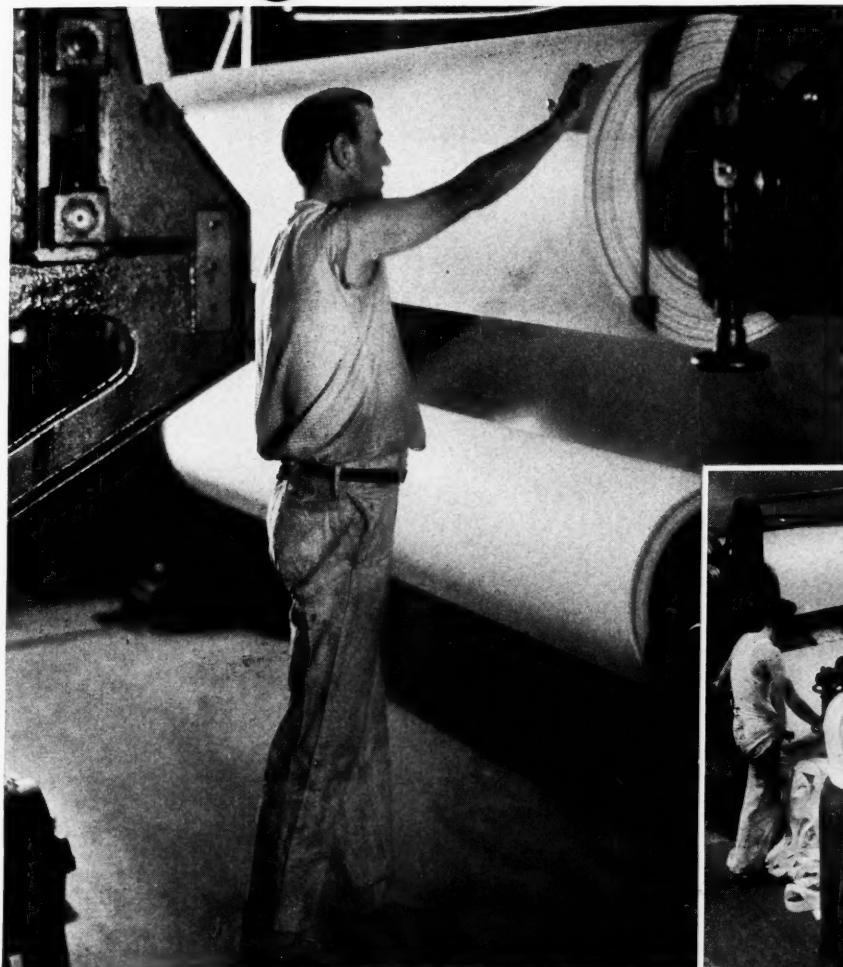
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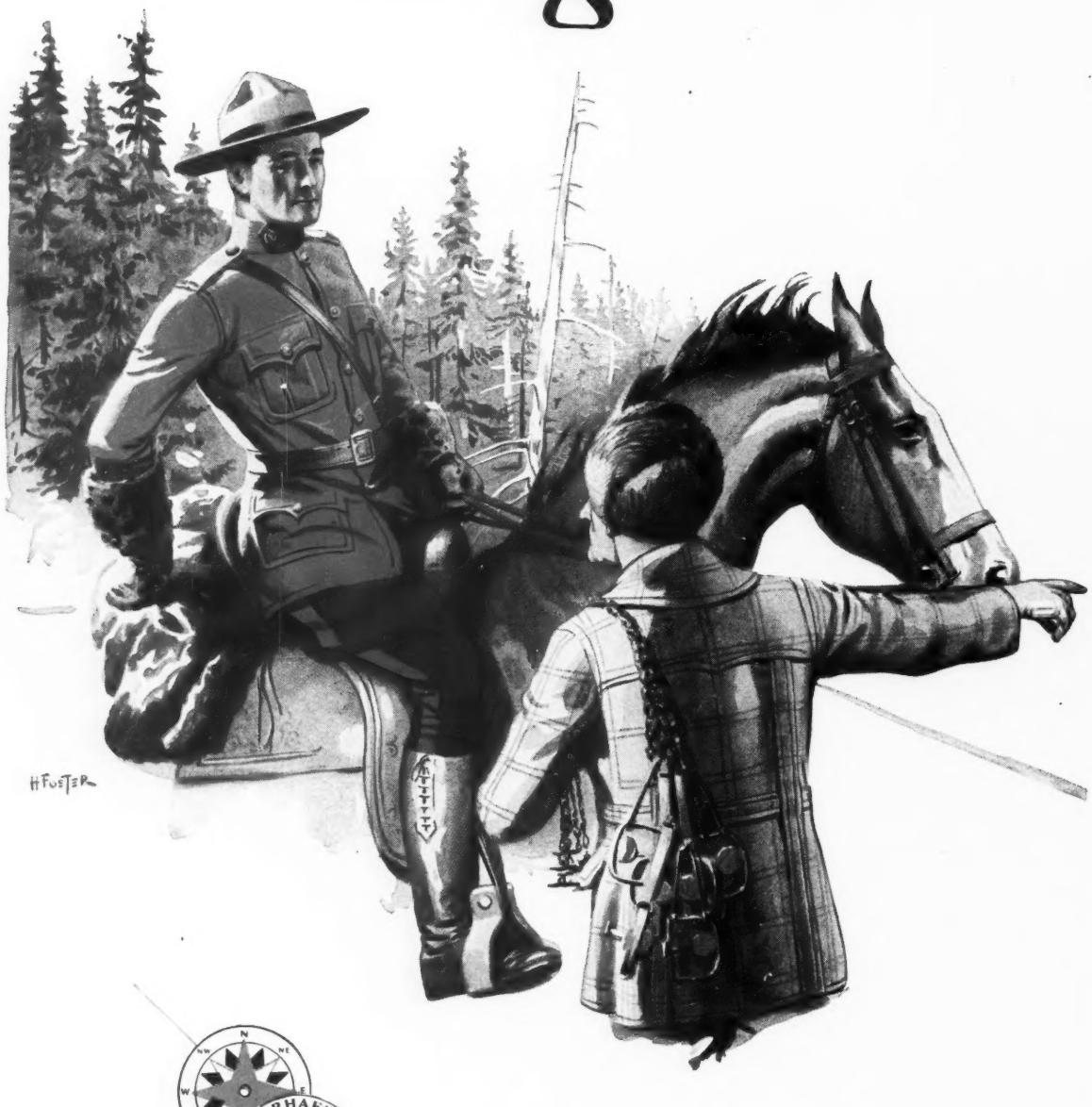
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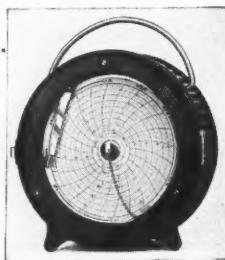
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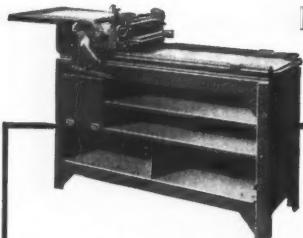
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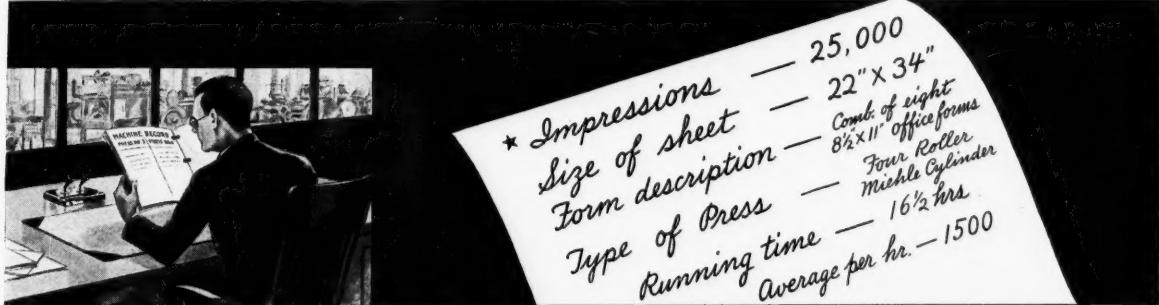
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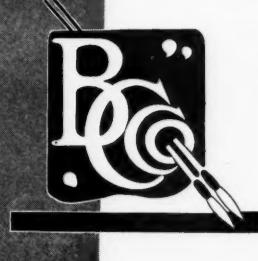
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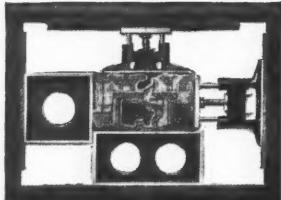
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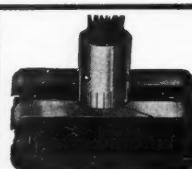


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 Al Jolson's (1,776), 926 Seventh Ave.
 Avin (1,387), 244 W. 52d St.
 Ambassador (1,200), 215 W. 49th St.
 America (1,750), 561 Melrose Ave. The Bronx
 Apollo (1,168), 225 W. 42d St.
 Apollo (1,197), 209 W. 125th St.
 Arena (953), Roof (902), 623 Eighth Ave.
 Astor (1,131), 1531 Broadway
 Audubon (2,571), 3934 Broadway
 Belasco (1,000), 111 W. 44th St.
 Belmont (515), 121 W. 48th St.
 Bijou (605), 209 W. 45th St.
 Biltmore (1,000), 265 W. 47th St.
 Booth (708), 220 W. 45th St.
 Broadhurst (1,118), 235 W. 44th St.
 Bronx Opera House (2,571), 436 E. 149th St.
 Capitol (5,486), 1639 Broadway
 Carnegie Hall (2,760), 880 Seventh Ave.
 Casino (1,477), 1404 Broadway
 Central (922), 220 W. 47th St.
 Chanin's (1,413), 226 W. 46th St.
 Chelsea (979), 312 Eighth Ave.
 Civic Repertory (1,100), 105 W. 14th St.
 Coliseum (3,095), 181st St. & Broadway
 Colony (1,900), 1681 Broadway
 Columbia (1,313), 701 Seventh Ave.
 Comedy (682), 105 W. 42d St.
 Commodore (2,830), 105 Second Ave.
 Cort (043), 130 W. 48th St.
 Cosmopolitan (1,500), 6 Columbus Circle
 Craig (1,434), 152 W. 54th St.
 Criterion (856), 1520 Broadway
 Delancey (Loew's), (1,788), 140 Delancey St.
 Edith Totten (299), 247 W. 48th St.
 Eighty-First Street (2,015), 2248 Broadway
 Eltinge (892), 236 W. 42d St.
 Empire (1,099), 1428 Broadway
 Erlanger (1,520), 246 W. 44th St.
 Ethel Barrymore (1,200), 243 W. 47th St.
 Fairmount (2,504), Tremont and Clinton Aves.
 Fordham (Keith), (2,422), 215 Fordham Rd.
 Forrest (1,015), 238 W. 49th St.
 Forty-Eighth Street (669), 155 W. 48th St.
 Forty-Fourth St. (1,323), Roof (Nora Bayes)
 (860), 216 W. 44th St.
 Forty-Ninth St. (708), 231 W. 49th St.
 Forty-Second St. (1,258), 132 W. 42d St.
 Franklin (3,041), 161st St. & Prospect Ave.
 Fulton (913), 206 W. 46th St.
 Gaiety (808), 1547 Broadway
 Gallo (1,400), 254 W. 54th St.
 Garrick (537), 63 W. 35th St.
 Geo. M. Cohan (1,111), 1480 Broadway
 Globe (1,416), 1555 Broadway
 Grand (1,611), 255 Grand Street
 Grand Opera House (1,906), 261 Eighth Ave.
 Guild (514), 243 W. 52d St.
 Hamilton (1,892), 3560 Broadway

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 Albemarle, Broadway and 24th St.
 Albert, 79 University Place
 American, 640 8th Ave.
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 Astor House, Broadway, opposite Post Office.
 Balmoral, Lenox Ave. and 113th St.
 Bartholdi, Broadway and 23rd St.
 Belvedere, 4th Ave. and 18th St.
 Beresford, 1 W. 81st St.
 Brevoort House, 11 5th Ave.
 Bristol, 5th Ave. and 42d St.
 Broadway Central, 671 Broadway.
 Buckingham, 5th Ave. and 50th St.
 Cadillac, Broadway and 43d St.
 Cambridge, 5th Ave. and 33d St.
 Colonial, 125th St. and 8th Ave.
 Colonnade, 726 Broadway
 Continental, Broadway and 20th St.
 Cosmopolitan, Chambers St. and W. Broadway
 Endicott, Columbus Ave. and 81st St.
 Everett House, 4th Ave. and 17th St.
 Fifth Avenue, 5th Ave. and 23d St.
 Gilsey House, Broadway and 29th St.
 Grand, Broadway and 31st St.
 Grand Union, 4th Ave. and 42d St.
 Grenoble, 7th Ave. and 56th St.
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 Chanute Field, Rantoul, Ill.
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